THE TALKING MACHINE REVIEW

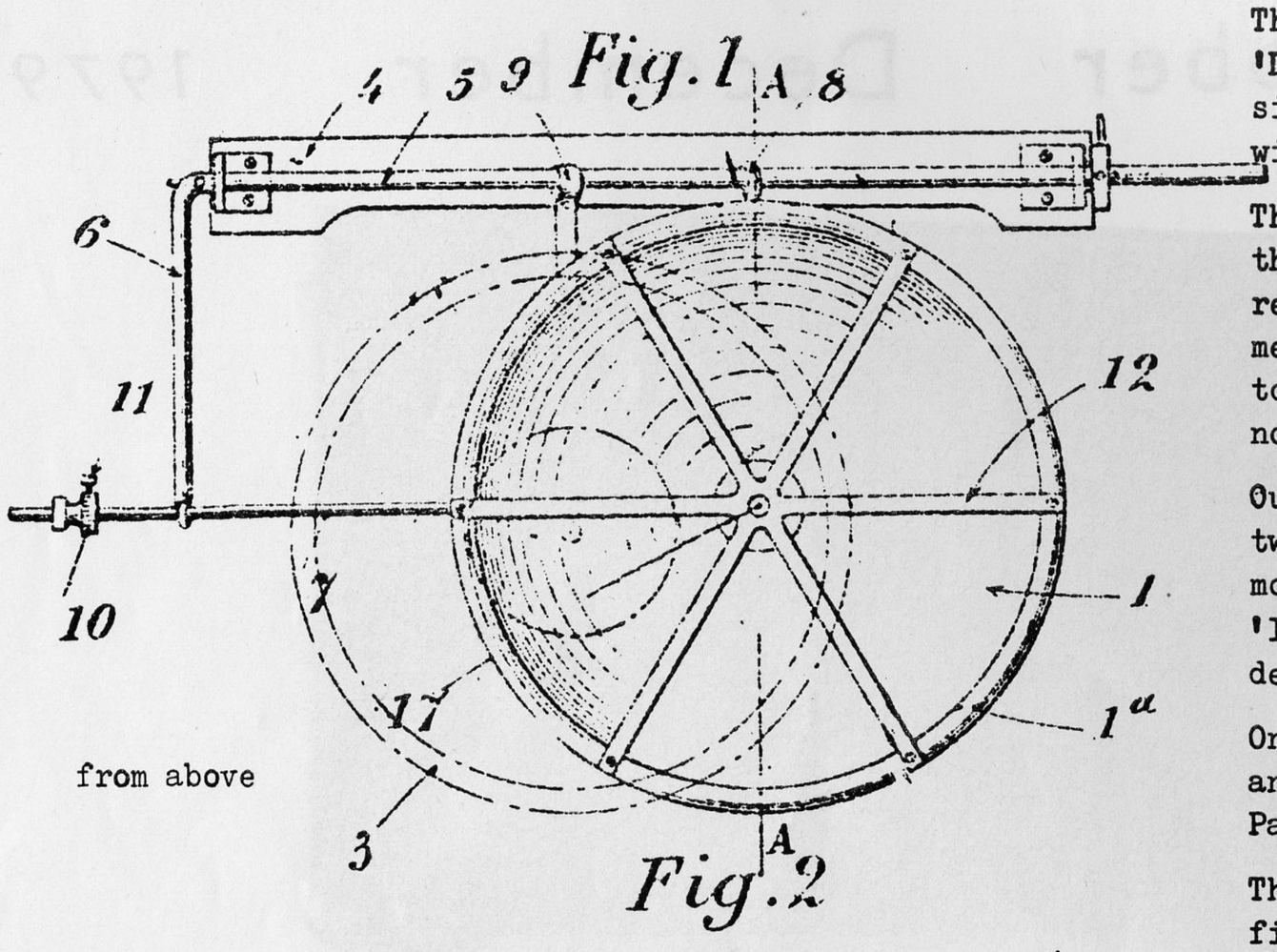
No 60-61 October December 1979



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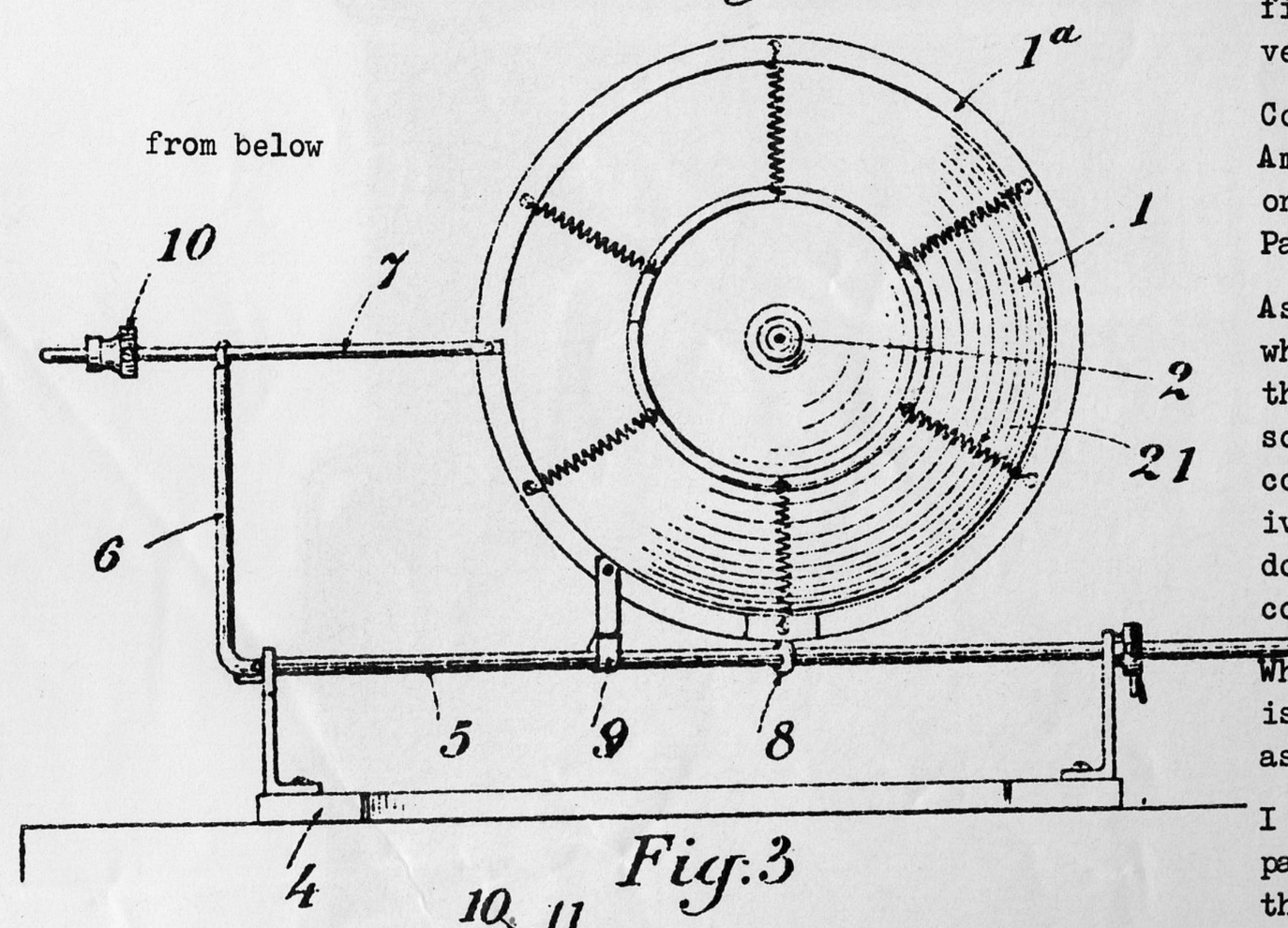
PATHÉ DIFFUSOR

E. BAYLY



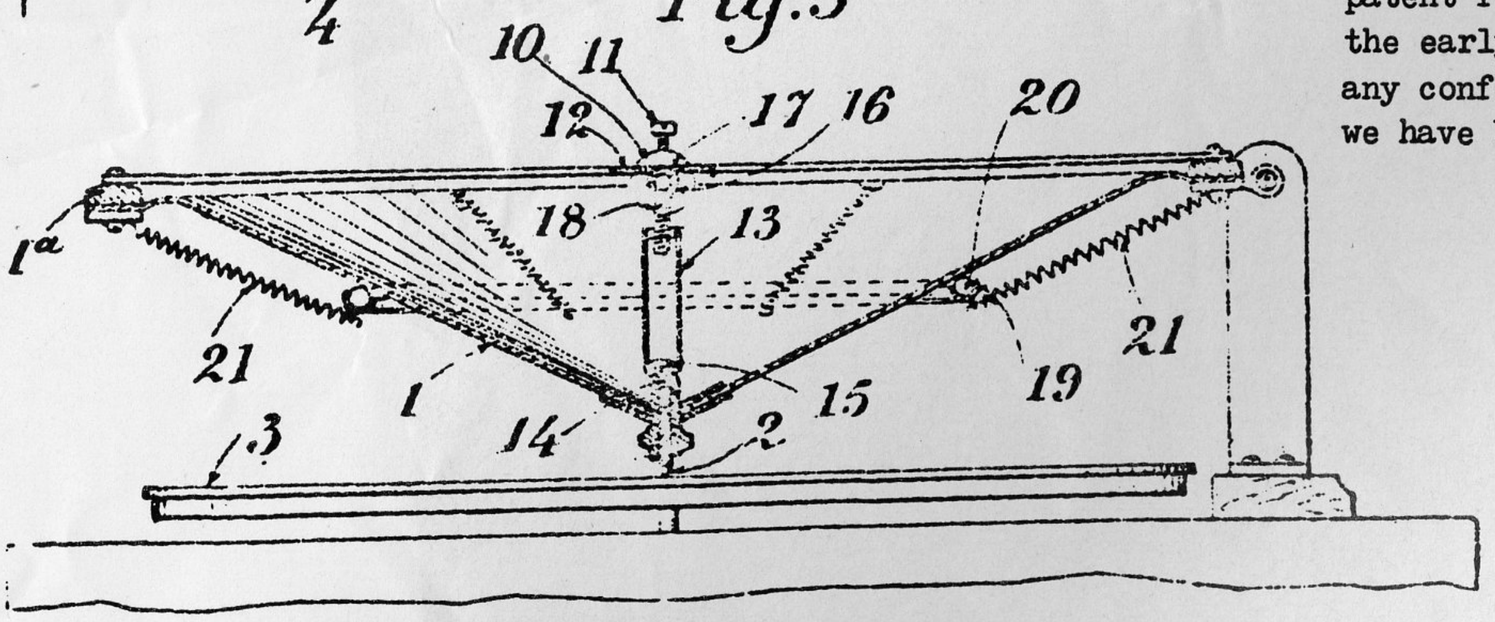
from above

Fig. 2



from below

Fig. 3



side view
2 indicates the stylus at the apex

On 3rd. December, 1920, the Pathe company (known correctly at that time as Compagnie Générale des Machines Parlantes Pathe) applied for a patent (in France) for a large conical diaphragm to be used to replay records.

It was granted (French) patent 527886 in 1921.

This cone came to be known as a 'Difusor' or 'Difsor' and was applied to various shapes and sizes of cases having differing sizes of motors within them.

The earliest models had the 'Difusor' mounted at the rear upon a rail, along which it moved as the record played. The simplest of such models was merely a box with the turntable visible on the top, with the 'Difusor' mounted behind it, having no lid or other covering.

Our illustrations, taken from a catalogue, show two examples, a floor-standing model and a table-model. Both have lids, in the lids of which are 'louvres' which may be opened or closed as desired.

On 10th. May, 1922, the Company applied for another patent modifying the original design. Patent 551245 was granted in 1923.

This modification saw the 'Difusor' upon an arm fixed to a mounting which allowed it both vertical and lateral movement.

Coincidentally, I received two queries from American collectors who had found Pathé models, one very similar to the "ordinary", the other the Pathé Actuelle shown on our front cover.

As seen, the Pathé Actuelle has a type of tonearm which leads to the centre of a cone mounted at the left, behind which a door opens to allow the sound to come out. One assumes that this door could be open when the lid is closed. Alternatively the lid, the side door and the front-right door could be closed and a limited sound would come from the six slots.

When the "tonearm" of this model is rotated, it is possible to play lateral-cut records as well as Pathé vertical.

I sought in vain for either a French or U.S. patent for this model. One assumes it to be from the early part of the 1920's, but would welcome any confirmed information about it. Surprisingly we have but few readers in France.

The cone, in the earlier patent, is supported by a metal ring at the top with a "star" of six points to strengthen it. Springs drop down from the ring, under the cone, to another smaller ring which also supports the cone.

In the second design, the cone has no such extra supports, but has just one ring at the top.

In both, the cone is made from a tough papier-maché.

While looking at the second design, one realises that owing to the actual width of playing grooves from label to outer edge of the record, the lateral movement of the cone need only be small.

Fig.5

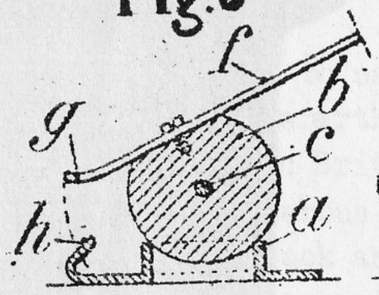


Fig.4

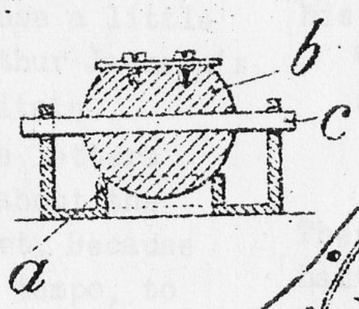


Fig1

Fig.2

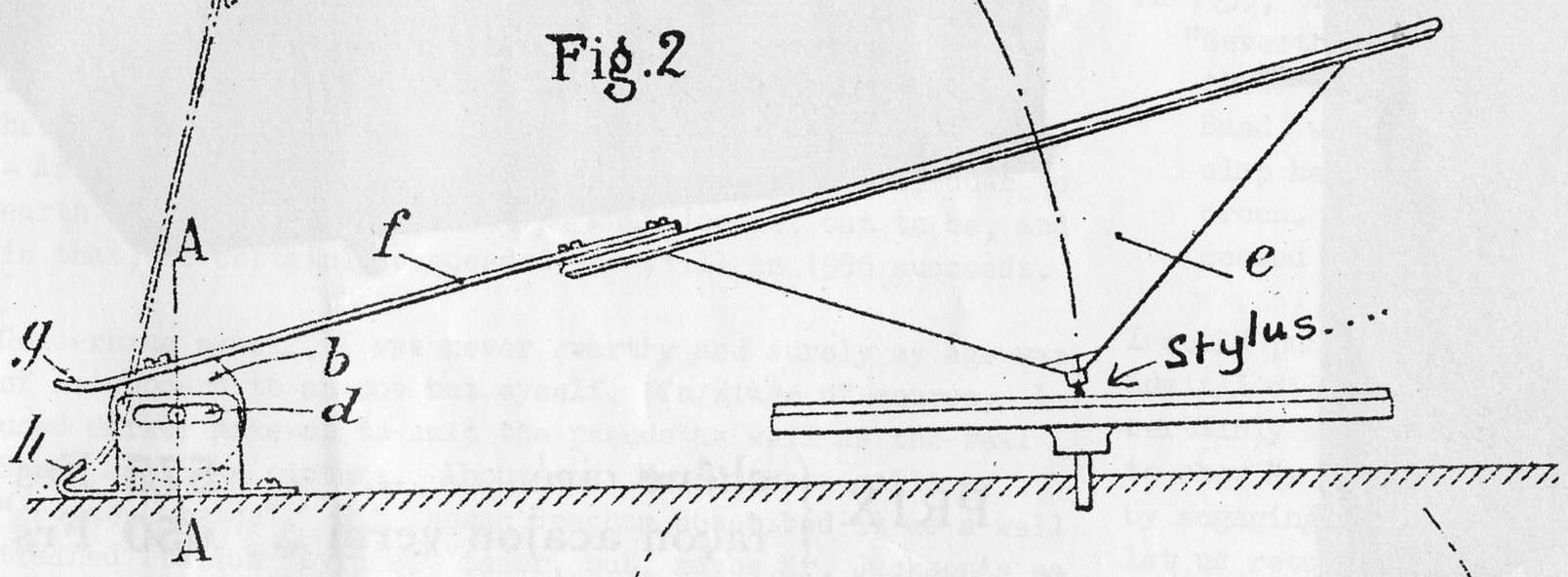
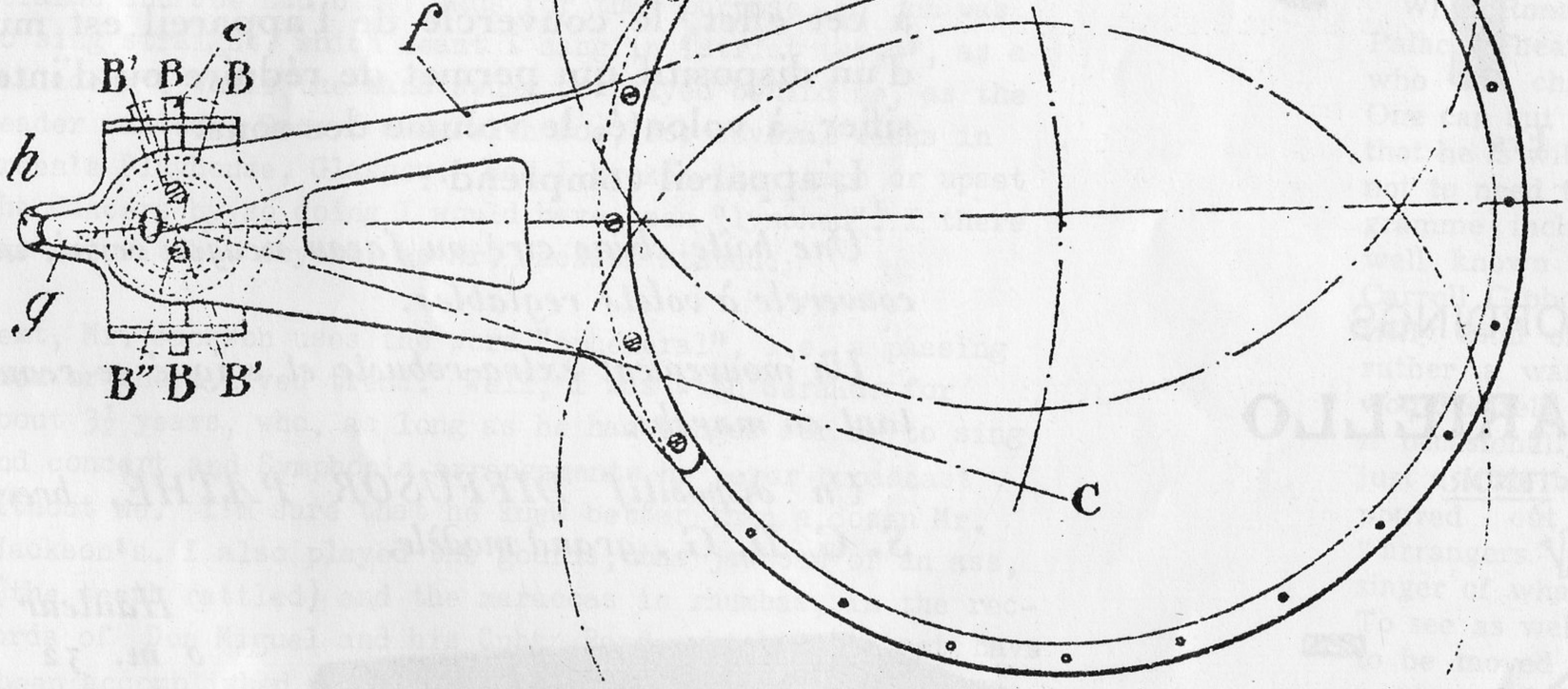


Fig.3



ELECTRIC PICKUPS FOR CYLINDERS

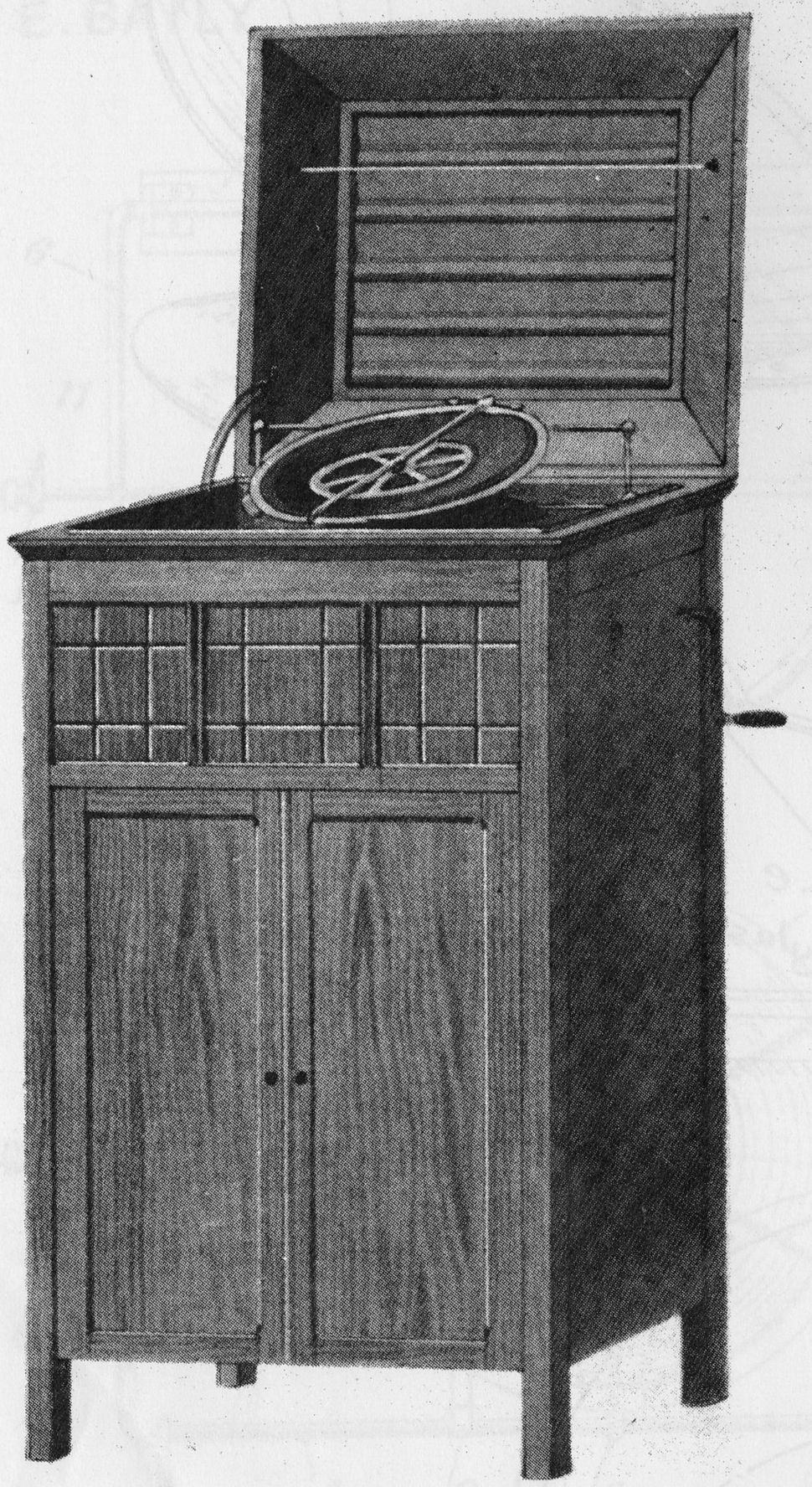
On our advertising sheet we have an announcement for the ECR 1 Electrical Cylinder Reproducer.
I have known about this since the drawing board stage and allowed some of my cylinders, amplifier and tape recorder to be the "guinea pigs". In fact I have a "prototype" that came before the production model. Although it is not so nicely finished,etc. as the models advertised, I have found it invaluable already. I have just a tiny "vintage" spot in a local radio programme. Having played one Edison cylinder there were soon requests for more - but specific. E.G. Please play a cylinder of someone who is still alive. Easy, I just fitted my ECR to the Edison 'Standard' and as appropriate the Blue Amberol of Eubie Blake and Noble Sissle went out over the air. I did not need equipment costing thousands of $$$$, not special tone arms to hold a cartridge. The cylinder was bumpy but listeners were unaware. I also played the 4min. wax Amberol of "Casey Jones", which was slightly eliptical, but the elipse was inaudible. There is a little built in circuitry to assist all this. As that particular programme was recorded, I was able to listen to a "repeat" through my own loudspeakers later and was highly satisfied. It was all done simply without affecting my Phono graph Ernie Bayly

Nouveau Pathéphone

Modèle N° 85

MUNI DU DIFFUSOR PATHÉ

BREVETÉ S. G. D. G.



PRIX : **1.575** Frs



PRIX { chêne ciré .. .. .. **575** Frs
façon acajou verni .. **650** Frs

Le DIFFUSOR PATHÉ N° 9 a été conçu pour permettre de nuancer la force des auditions ; à cet effet, le couvercle de l'appareil est muni d'un dispositif qui permet de réduire ou d'intensifier, à volonté, le volume des sons.

L'appareil comprend :

Une boîte chêne ciré ou façon acajou verni, avec couvercle à volets reglables.

Un mouvement extra-robuste et soigné se remontant en marche.

Un dispositif DIFFUSOR PATHÉ, breveté S. G. D. G., grand modèle.



Hauteur :
0 m. 32 environ

Largeur :
0 m. 54 environ

Profondeur :
0 m. 46 environ

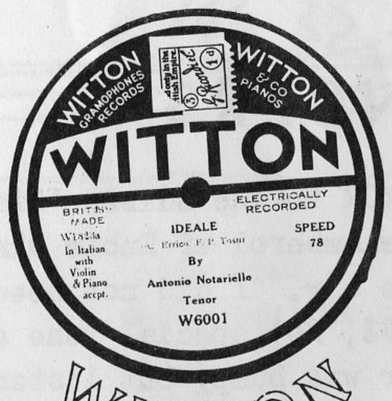
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ELECTRICAL RECORDINGS
OF
SIGNOR
ANTONIO NOTARIELLO
FAMOUS
ITALIAN OPERATIC TENOR.

WITTON PIANOS

A VIRTUOSO SINGER OF ENGLISH SONGS



WITTON PIANOS GRAMOPHONES RECORDS

MASTER OF THE PURE OLD ITALIAN "BEL CANTO"

"Il Mattino" of Naples states that:-
"Signor Notariello is The Greatest Tenor of his Generation"

MONTE REPLIES

Editor's comment: Mr. Monte Rey has asked to use a little space in our columns to reply to remarks in Arthur Jackson's book dealing with the 'Dance Band Years' in Britain.

"Over the past few years I have received numerous letters from old fans telling me of Mr. Jackson's book about the dance band years, of which, vocally, I was a part. Because of this book I am updating my little story, pro tempo, to 1980, the year in which I am writing.

Commenting on the Joe Loss outfit, Mr. Jackson says, (I quote), "His other star vocalist reflected an ephemeral trend of using "straight" singers in a big band context. This was dark and swarthy romantic singer Monte Rey, clad in exotic Latin costumes, who sang exotic Latin songs in an enormous non-rhythmical voice. The fiery Latin was actually a mild mannered middle-aged Scotsman named James Montgomery Fyfe, but that's show business." - end of quote.

Mr. Jackson then went on to say that Joe Loss, musically,has never been impressive or original, always holding a mirror up to American trends, etc. I cannot accept this. Had he been a keen dancer he would have known that of all the bands - Ambrose et tout. Joe's was the best band for real down to earth ballroom dancing. That is what Joe set out to be, and in that, he certainly succeeded and still in 1980 succeeds.

Concerning myself, I was never swarthy and surely my age was of no concern to anyone but myself. On stage of course, I used darker make-up to suit the pseudo as well as the real South American picture. About what Mr. Jackson calls my "enormous voice". Sit Thomas Beecham described it as a well trained Italian "Lyrical" tenor, but, maybe Mr. Jackson's ~~ea~~ ears were attuned to voices, which, but for a "mike" could never have been heard at all! I sang as often pianissimo as I sang forte, acccording to the interpretation needed for ~~th~~ the song. He says that I was non-rhythmical! If he means I couldn't "swing", I might agree but as I never had the need to do so, I would substitute the word wouldn't for couldn't. Geraldo and Joe had other lads for that purpose, my job was to sing straight, which meant I sang in 'strict tempo', as a "Balladeer", while the band swung or played behind me, as the leader wanted. Once I sang with Joe, for several weeks in Green's Playhouse, Glasgow. Had I broken the tempo or upset the dancers by so doing I would have been "lynched"! I there was not without rhythm, as Mr. Jackson stated.

Next, Mr. Jackson uses the word "ephemeral", i.e. a passing idea or short lived trend. Well, I was with Geraldo for about 3½ years, who, as long as he had tangos for me to sing and concert and Symphonic arrangements he never broadcast without me. I'm sure that he knew better than a dozen Mr. Jackson's. I also played the gourds, the jawbone of an ass, (the teeth rattled) and the maraccas in rhumbas, in the records of Don Miguel and his Cuban Band, which could not have been accomplished without rhythm. I lasted about the same time with Joe Loss, before leaving him to go 'solo', so in my case EPHEMERAL was WRONG. I have dwelt on this point because as I was the only trained singer during the dance days, Mr. Jackson's remarks became personal.

I think the readers will agree that there has been no attempt to show myself as something great, but Mr. Jackson has forced me to prove that Geraldo and Joe Loss knew their own business best by quoting the opinions of a few reporters, beginning with the 'Melody Maker' of 1st. April, 1939, re. the Jazz Festival, at the Gaumont State Cinema. This was described as a mighty jazz spectacle at which 4,000 people were present.In his 'M. M.' review of this concert Mathison Brooks wrote -

> "Joe Loss I think scored vocally more than anyone else. In particular, Monte Rey and Adelaide Hall did their reputations a great deal of good. So did Micky Lewis for his clarinet backgrounds."

There were thirteen bands, all the greatest, plus all their batteries of vocalists, yet the 'straight' singer shared the honours with Adelaide. Strange possibly, but true, and I'll never forget that reception because I was not quite sure how a jazz-audience would re-act to me.

In 1938, re. a concert by Geraldo & his Gaucho Tango Orchestra Hastings Observer writes -

> "Monte Rey's voice and personality once again swept the audience of their feet and he sang 'Smoke Gets in your eyes' and 'So many Memories' and other romantic numbers as only he knows how."

In 1939, the Birmingham Gazette wrote -

> "Nevertheless there was one man who won his applause by sheer merit and Monte Rey, star vocalist with Joe Loss's Band, which heads the bill, earned every individual hand clap he received. Here is a man who can sing, not merely croon. The band played just those popular numbers that seemed to be expected of them."

I could publish many more quotes, but in all honesty I must admit I didn't sweep all the reporters off their feet, but certainly most of them! I think that I've quoted sufficient to show Mr. Jackson that what he called an "ephemeral trend" by engaging me, paid dividends to both Gerry and Joe. So now let us return to the perambulations of the Monte Rey series.."

THE MANCHESTER GUARDIAN,

TUESDAY, SEPTEMBER 1, 1942

PALACE THEATRE

When Ronald Frankau declares from the Palace Theatre "I'm a low comedian," who will challenge his high authority? One can but take his word for it and add that he is witty and clever—clever enough not to need to stoop so much. The programme includes two other performers well known to radio listeners. One is Carroll Gibbons, who entertains with the frilly kind of piano-playing which seems rather a waste of fine technique. He would surely not jeopardise his popularity if occasionally he ventured on something just a little better than the tunes that are poured out by the music factory "arrangers." The other is Monte Rey, singer of what are called romantic songs. To see as well as to hear him at work is to be moved to ask if there is a greater master of his special line. His gifts of characterisation captivate us in spite of ourselves.

F. A.

(The above review is in order of appearance)

1612 The Monte Rey Story

Part 5

I once had a letter from Val Parnell which was intended to be a reprimand, but which made me laugh more than many of the comics in his Theatres ever did! Having broken the record in one of his Theatres (Swansea Empire) early in my solo career, a week or two later I came to Edinburgh Empire to find myself second top to the act, which had been second to my first at Swansea.

Later on I did not bother much whether I was first or second top - so long as I was on the top line (of course, that is easy to say, when one was rarely other than first top, or full top!) but this being my home country I thought I should have been number one and let it be known how I felt! In a day or two came Mr. Parnell's reply and it went something like this - (written to my agent to send to me - naturally), "I note your client doesn't like his position on the bill! My advice to him is to build a chain of theatres for himself. He can then stick his name anywhere he wishes and I would point out to him that, on occasions, it rains and blows, lifting the bills away from the walls and hoardings - so he should have his name printed on the back of the bills as well!"

This conjured up such a funny picture that I laughed until tears were running down my cheeks and in no way did it upset me. Maisie laughed too but that night took the train to London because, as she said, "You must not be taken lightly so I'll see Mr. Parnell." When she arrived she was told Mr. Parnell would not see her, but he did - in fact he took her to lunch. Maisie never got her way by being nasty but by being nice, though hellishly stubborn. During the course of the lunch, he asked what Monte thought of the letter and she told him how I had seen the funny side, which startled him a bit. He decided that I could not be very conceited as most acts would have been angry, to which she replied, "Monte has too much sense of humour and can laugh at himself and I don't think he has it in him to get swollen headed - though I have it in me to get swollen headed about him." He sent me a book called "The sun was my undoing", which took me ages to read and that was the only connection I ever had with the 'Powers'. Nor had I ever had any reason for complaint during the rest of my career.

I have often been asked why I never played the Palladium though I did so with Geraldo and his Gaucho Tango Orchestra. The simple answer is "I don't", considering I topped over many of those who appeared there and over two at least who were tops. Shortly after Hal Monty had been a number one at the Palladium, he played number two to me and twice, juts before the great Great Sid Field hit the West End with his show 'Piccadilly Hayride" I was thrown on top in Newcastle and Glasgow. Truth to tell, I never asked my agent to 'get me on', nor did he ever discuss such a project with me. It never even occurred to Maisie or she would have done something. For a long time as Montgomery Fyfe my 'Meccas' had been Covent Garden and Albert Hall. I made Albert Hall as I have already said and the Palladium did not belong to that part of me. That may be the answer, for looking back I have regrets about Covent Garden but none about the Palladium, which to most real music hall 'pros', would seem to be sacrilegious.

Not very long ago a B B C producer offered to ghost my life story for me. I refused. When our talk turned to Maisie and he heard what I had to say, he then said, "Let me write HER life story for you." But again I refused. Neither story could be written 'singly' from the day she first persuaded me to go SOLO.

It is strange how in certain theatres odd things happen. For instance, one of the best was Liverpool Empire, yet there I even forgot the words of 'The Donkey Serenade', but the first bit of trouble came from the police. Apart from myself, Bonar Coleano and Dick Bently were on the bill, so it was very much of a radio audience. When the show ended on the first night there was a large mob of followers outside the stage door. Seeing this, Maisie and I bolted across the road into Lime Street Station but alas the crowd gave chase. As Lime Street Station became packed, someone closed the entry gates (behind the Empire) with the crowd inside, but we finally got to the Adelphi Hotel, about a hundred and fifty yards the other side of the station. Next day, we had a visit from the police but this time just a warning "Not to let such a disturbance of the peace happen again." We managed to slip out of a side door, during the rest of the week, where we had a taxi standing by. A taxi for a distance of two hundred and fifty yards but inside the Adelphi Hotel we were safe. What a difference from today, when Pop Stars are police-protected, by squads, not warned. Radio audiences, unlike the usual family lot, were not so well behaved at the stage door and this was the fore runner of how Radio and Recording Pop Group followers were to behave as they do today.

One day we calculated roughly how often I had sung "The Donkey Serenade" and arrived at something over six thousand times. If you realise I used it in my act twice per night, i.e. twelve times per week for fourteen to fifteen years, plus cabaret and concerts etc., you can see how it would add up. I rarely spoke to the audience, apart from the occasional "thank you", with hand up, in order to get on with the next song (all acts worked to a time limit) but on this occasion, before beginning the song I said something like "Ladies and Gentlemen, I will now sing the song I've sung six thousand and two times (where the two came from I don't know). The orchestra started the introduction and to a great ovation I began "There's a song in the air....." I do not know where my mind was but suddenly I realised I had forgotten the words, half way through. I stopped and after a few more bars the orchestra gradually tailed off. What a fool I must have looked, though when I said, "I'm sorry I've forgotten the words", the audience thought it was some kind of theatrical joke. I did not know just where I was until a voice stage whispered (Maisie) "Start all over again." When the audience realised it was not a gag, how they laughed - at the man who had just boasted he had sung this song six thousand and two times. But what an ovation at the end.

Liverpool Empire stage was quite a bit below the level of the street, consequently there was a'hoist', (distinct from a lift) as it was just a bare platform without sides. In this manner all the scenes for big shows were lowered to the stage and it was this hoist which gave the Stage Manager an idea. The hoist would be lowered to within about nine feet of the stage and when the curtain was to be raised Monte would be in mid-air, the hoist hidden by black velvet drapes - the complete stage being in darkness except for a tiny light on the piano keys at which the pianist would be seated. On my shirt from either side a blue and straw coloured light shone, not brightly, while on my face there was what was known as a 'surprise', pink spot shining from the gallery. The whole thing looked like an Italian painting, until at a few notes from the piano the hoist began to be lowered and I sang the opening bars "Just a Song in the Air." As it was being lowered, Maisie's drapes of gold, green and a certain coloured 'straw' rolled into position from the flies and the whole effect made the audience wonder how I got down as at no time did they see the hoist. This alone received a great 'hand'. But everything depended on the few introductory notes from the piano.

All went so well that on the Wednesday, the Stage Manager suggested that he would take over from Maisie (mike,etc) and she could go into the audience first house, have a look, enjoy the opening spectacle, then come back as soon as I had completed the entry. She was thrilled by what she saw

and was full of praise for the Stage Manager's idea and delighted by the enthusiastic remarks she had heard from those people near her.

Then the Stage Manager, knowing that every man knew, (remember they were in darkness), exactly what to do, as soon as the pianist gave the cue, asked Maisie to take over his part until he had a look during the second house. So, second house, the stage was set, I was installed on my pedestal and all was ready. The Stage Manager slipped through the fire door into the audience and the orchestra struck up the opening sixteen bars of "The Donkey Serenade" the curtain rose and the blasted pianist was not at the piano, not even near the stage. The conductor of the orchestra said "Again" and again they played the sixteen bars and still no pianist. He was in his room arguing with the call boy "I know my time, my watch says I'm not due downstairs yet." Then by this time the conductor had said,this time loudly and almost hysterically, "Again". Maisie had gone upstairs to the pianist's room and literally hurled him downstairs, and he, all six feet of him, tiptoed across the stage, sat down at the piano and played the necessary introduction, by which time I was in such a state that all I could do was emit a few strangled notes. During what seemed hours to me, Sandy Powell was underneath and saying "Lift here, Ladies and Gents underwear, kitchen utensils, restaurant, etc." Like a lift attendant. Then he finished by saying, "Monte, if you had some pigeon sh*t all over you, you'd look like Nelson." The audience,of course, was more than highly amused, the Stage Manager heart broken, but being a trooper I smiled (through my teeth) at the pianist and continued with the show. It was not a success. When the show ended I took a curtain call, during which time the pianist had gone off stage and meeting Maisie said to her, "I don't think Monte was very upset, he gave me such a nice smile on stage". Her reply was "Not upset? You wait 'till he comes off." When I came off, by the time I had completely blown my top (and made myself ill) that pianist had pleaded to be allowed on stage half an hour every night before he was due. He did not last long though, because of peculiar complaints from some of the men in the orchestra.

Years later on another visit to this Theatre (I had been there several times in between) which I think must have been after the War, the Stage Manager habitually wore the jacket of an R A F Officer and a straw hat. The straw boater intrigued me and I often wanted to ask, "Why the straw hat?" I am glad I did not because Jack Jackson, my co-star, after a few days of wanting to, did it. Back same the answer like a flash, "I wear it so that bl**dy fools like you will ask just that question." Jack's face was a study and I was doubly glad he had asked and not I. I must say I think that really was the reason he wore it.

The Stage Door Keeper was another 'personality', extremely nice if you got on his right side but somehow or other Jack crossed him. So, on Tuesday morning Jack and I went for our mail. The doorkeeper handed me my letters saying, "Good morning sir, a lovely lot of letters for you." Then, looking straight at Jack he said, "Name Please?" On being answered "Jack Jackson" he handed Jack his mail. This cameo was enacted every morning we were at that theatre until by Friday, Jack was almost pulling his own hair out. On Saturday he said to me, "Have you ever felt like choking anyone?" Had the doorkeeper tried anything like that with me, on Tuesday morning I would have pulled him by his lapels or shirt collar, through his little window and flung him into the street. However, he seemed to have taken a fancy to me because when I was leaving on Saturday night he asked me if I would send him a postcard from Switzerland. In my act, one of my songs had been "The Stars will Remember" and he shouted to Maisie, "See that the Star remembers my P.C." Well, when we were in Switzerland, she reminded me of my promise so I sent the card. Next time I visited Liverpool, there pinned up in his little office was a photo of MONTE REY, the P.C. from Switzerland and in large printing underneath "The Star has remembered". A great Theatre, great town and great people, so it was no surprise that it was from Liverpool that the 'Beatles' stormed the world.

In my travels, of course, I met many stars, some nice, some not. I have already mentioned Sandy Powell but there are several others I cannot forget. Billy Bennett and I were never on the same bill but everybne thought him funny and his publicity calendar was one of the most amusing things I ever saw. There were twelve photographs, all forming a picture,of twelve men, ranging from a very ancient man, gradually getting younger until it came to Billy who was number thirteen. The caption underneath read - "Billy Bennett, descended from twelve generations of bachelors." It looked marvellous indeed.

Max Miller I often met, though we were never on the same bill but I often had Ronald Frankau with me. Rob Wilton was accasionally on the same bill and his "The Day War broke out", began a very funny act. Those who remember Nat Mills and Bobby will remember one of the funniest acts of the day. But the greatest of all was Syd Field, though alas, only those who saw him know it to be true. There was a film made but that in no way showed him half as funny as he was. Both times in which I was pushed on top of his bill, he made me laugh so much I was hoarse by the time I went on stage. He readily agreed to do a ten minute front curtain act to allow Maisie time to set up my 'fireworks'. This act was so funny that I had to 'hide' in my dressing room until the opening bars of 'Donkey' commenced, then I rushed on stage. Not long after this I met him once in Piccadilly. He had heard I had been in Pantomime with Tom Moss (about which escapade more anon) and though I had not seen Syd, a blow on the back and the query, "Well actor, where's the fur collar?", was how he greeted me. He made us promise to visit his show 'Piccadilly Hayride', which we did. Although I knew most of his acts, I laughed so much that I 'split' my throat and had to give up singing for two weeks. During those two weeks I was supposed to make a record for Columbia but the session had to be cancelled. No other comic ever managed to do that to me.'

Writing about records, I have not said much about that side of my career. I was placed into the gentlemanly care of Oscar Preuss as recording manager. I do not think I met a finer gentleman than this man. He had recorded some of the greatest singers in the world, was modest, helpful and was always right on advising whether to sing or not sing certain songs. He gave me a fairly free hand, his argument being that an artiste could always make the most of his own choice.

I was always scared about recording but Oscar did all he could to minimise that 'stupidity'. He invited Maisie into the balancing room and conferred with her about the results. It was a sad day and a bad one from my recording point of view, the day he retired in 1947. My last recordings with him were 'Torna a Surriento' and 'Santa Lucia' and my last memory of him was the day he took me to the 'Savage Club' and said "Goodbye". Often Maisie and I talked about him and how different he was from the younger generation.

My next recording manager was Wally Moodie, different from Oscar, but talented. He acted for some of Joe Loss's recordings and in spite of Oscar's advice to me, he managed to coax me into doing the Joe Loss record of 'Amapola' for which H M V would pay me. Joe, of course, paid for the backing 'For all that I care', as agreed but the fee offered by the company was that of a dance band vocalist a and not a solo singer, so I returned it. I had a meeting with some of the 'Heads' at Hayes. Oscar said, "I advised you to make 'Amapola' for yourself" - and that was that. Every time I hear 'Amapola' I grind my teeth, though, I repeat, Joe was in no way to blame. Under Wally I made a



Monte and Maisie in Switzerland

few good selling records but one decided to make a new 'Donkey Serenade' (June, 1948) some eight years after the previous version.

The Balancer on most of my sessions was Charles Anderson, as cheery a person as one could meet. He had, however, an idea that Columbia's boast (that their ~~recor~~ records lasted longer than others) was to be upheld. So, when a record finished on a forte high note, it should be cut down a little, as a strong high note wore the records quickly by the power of the added vibration, or something of that sort. So he often toned me down. On this partic ular day of making a nostalgic record of Geraldo's 'Lady of Spain', after an orchestral chorus following my first verse and refrain, I joined in with a long "Ah", which was to lead to a tremendous finish - but Charles at once combatted this by toning me down. An L P including "Lady of Spain" has been issued lately by World Records and if you listen carefully, you will hear exactly what I mean. Instead of the crescendo - after the "Ah", it sounds as if I had gone farther away from the mike. Then it came to the 'Donkey Serenade'. Enough said. Determined to best Charles I began to force and Maisie shook her head and left the balancing room.

Before issue of the records, one always received two copies - A and B - and one was given the choice of which the public was to hear. I returned the recording fee to Columbia, asked that 'Donkey Serenade' should not be issued, received no acknowledgement and the record W A S issued. The final high note reminds me of a pipe with a tiny hole through which steam is forced. I suppose I was judging the records on a higher plane than was necessary, owing to my past highbrow 'youth'.

Wally Moodie went off to America and I was then left in the hands of one of England's best songwriters as my recording manager. The last recording took place in 1950 of 'Vieni, Vieni' and 'Ay, ay, ay'. They were never issued because I was ill when they were made and wrote to the Columbia Company insisting that they were not issued For the second time I returned the recording expenses fee but this time the records were not issued.

I made mention of Tom Moss, when writing of the nice people I had met, which brings me to my one and only incursion into Pantomime. This was 'Dick Whittington' in the Aston Theatre, Birmingham, run by Tom Moss, gentleman, friend and brother and in which theatre he employed his lovely wife Valerie and his brothers and sisters. Quite a family Panto in which I was booked to play Prince for six weeks but which ran to thirteen, if my memory serves me correctly. In previous years all the Big People had tried to run successful Pantos in this theatre but none could match Tom Moss. The only reason I can think of for its great success was simplicity. It did not have act after act, in it, i.e. not the usual Variety Show that most Pantos were in those days. I was the only 'act', as such, but as the Emperor. My singing 'act' took place in the Emperor's music room and merged into the story. Acting on Maisie's advice, I played the Emperor as a young man who ruled, with his sister (Tom's real sister I think) and not as an older man with a beard and whiskers. When Tom was asked, he said "I don't give a damn how you play him as long as you do your best." His wife Valerie was the Fairy and she was as beautiful and dainty as one. I really was a family Panto because the King Rat was named Naylor and his daughter Mary was Dick. It started with two shows a night but on certain mornings an A M show was put on extra, for the night workers coming off their shifts. Also we had the American soldiers, male and female. This was thier first experience of Pantomime and I do not know what they made of it. In one scene, I had a Harem and had to go round them singing a song which ended "I'm a great big pot, I own the lot, I am the Emperor". About which the Americans began to shout, "Hey,Buddy, don't be greedy, pass me down the blondy". Others said, "No, Buddy, I want that little dark one." This went on until the Americans moved away somewhere else. It was wonderful fun and both Maisie and I were sorry when it all ended. We had met and fallen under the charm of Tom and Valerie and just a few months ago, out of the blue I had a letter from Tom and a picture of Valerie. What happy memories that letter brought back. Two pros and their wives together for thirteen weeks and never a cross word. In my experience, that must be a record.

Back to recording again for a moment, I met other balancers on occasion but remember the name of one only - Arthur Clarke, who had recorded Adelina Patti. Owing to my being on tour and it being in the war days, the recording took place in a Church Hall

in Bristol. The items were 'Russian Rose' and 'We both told a lie'. I asked him what he thought about recording these items with me, after great records he had supervised. He said he was thouroughly enjoying himself but thought I should be employed in 'higher' stuff. Had I ever heard Pertile? The same name was mentioned when I met the Father of the Gramophone years earlier, Mr. Frederick Gaisberg. These older people were really nice to younger mortals, nicer than their 'followers on'. My gramophone contract ended in 1950 - I just never went back after 'Vieni Vieni' and as the pseudo South American phase was dying away, I was never invited. There was no letter of termination or otherwise but had Oscar Preuss remained as my recording manager there would have been a few more records made. I had had a long, long recording life, having been making records from 1934 to 1950, on Decca, Columbia, Parlophone and H M V, so had no complaints.

Before finishing with the record making, when Oscar Preuss was still in charge, we arranged to record 'There are such things' in 1943. In this song the words "A peace ful sky - there are such things" opened the second sixteen bars. On this particular day Hitler decoded that for London at least there was going to be no such thing. One would have thought that he heard that phrase because every time I started it there was a 'brump' in the vicinity. At times we had to abandon the Studio and dash downstairs.The records were done on a soft acetate into which the needle cut. The whole thing depended on the steady fall of a weight attached to a 'string' and the slightest vibration caused a bad recording. You can imagine what a mess the Nazis were making of the acetates on that particular morning. I must have sung it twenty times before we got ' A peaceful sky'. Strange to say, we had not the slightest trouble with the backing, 'Darling'.

In September, 1949, we had arranged to record 'Song of Capri'. The recording was to be on the twelfth of August but (we were in our three hundred and seventy-five year old country house by then) the music had not arrived. Having studied music when young, I was a good sight reader but this was a solo record not a dance band vocal and I liked to know the song before recording. We waited until the first post, which thank goodness was early, and sure enough came the necessary copy of 'Song of Capri'. There was no time for study, but as usual, Maisie did the needful. We got into the car in Galleywood near Chelmsford and set out for the thirty mile journey to the recording studios in Abbey Road, London. Maisie, too, was a good sight reader, but not much voice - however - as I drove she sang. I kept saying "Again" and "Again", ad. lib. till by the time we reached Abbey Road, Maisie was as hoarse as a crow but I knew the song.

Someone once asked her what she got for all that trouble. Her answer was, "Me? I got the cheque". Actually it did not matter who got the money, we were both big spenders, so like the shellac, it melted.

Both having a streak of generosity and no great lovers of hoarding we were fair game for the occasional con men. One, I remember particularly well. We were staying near the Oval (Kennington, London) at the time and owing to the reaction to the public over 'Donkey Serenade', our telephone number was not in the directory, as told earlier and only a few people knew it. One day the bell rang and when I answered I heard a male voice saying he would like an inter view with me. I asked him how and where he obtained my number and he replied,"From a music publisher who had it." He told me he had written a second 'Lilac Time' but this was a story using Gounod's music. It had taken him a year to write and he hoped I would be able to help him have it published, should I like it. Covering the phone I whispered to Maisie, "Some poor devil of a composer wants me to hear some msuic." Maisie's answer was, "Ask him to lunch tomorrow and we'll put on a real spread. Being a composer he'll probably be hungry. So 'tomorrow'there was a spread on that table plus wine (and it was wartime) and our composer duly arrived. We decided,no music until after lunch! From our dining room only a few steps were needed and only an opaque glass wall separated the two rooms. So Mr. X. and I began with the operetta. Let me say at once, it was stunning and after a few minutes Maisie, who had gone into the kitchen to wash up, on hearing the ideas and how the Gounod music was being used, came and sat down beside us. The whole thing, as already stated, stunning. If I remember rightly the curtain rose on three men singing on stage but the 'pit' orchestra conductor did not like what they were doing, left the pit and walked up a ramp on to the stage and took over. This was Gounod. Mr. X, seeing how pleased we were, suddenly asked if I would like to help him by promising to sing the role of Gounod. Promise to sing it, it was so good, I would have paid to sing it. Anyway, we agreed to meet next day, another lunch for Maisie to set up and more talks. He gave me a small booklet 'The Life of Gounod' to let me 'feel' the part more. Next day, he asked if I had made a decision and I said I would sing it with pleasure. He said he had to meet Leonard Urry, who had something to do with Jack Hylton, one of his secretaries I think, as he wanted to get the financial backing of Mr. Hylton. He gave us the date a week ahead. We parted good firends that day and I had visions of singing that beautiful role. Next day we had an urgent call from Mr. X, could we see him at once. Of course, we did. His plea was that he had a wife and children and needed cash as he had done no work for a year - in fact he offered to sell me a quarter share for £250 if I gave it to him at once. After lunch I took him to the bank, withdrew the cash and in return for what looked like a binding, newly drawn-up agreement, we parted - he with the cash I with the agreement. He gave us his address somewhere in Surrey and the house was called 'The Ridings'. At this time we had acquired a collie pup,as usual, in need of a home, I was having trouble with rheumatism in the back of my neck and in the kitchen a seed of a Morning Glory which we had brought from Switzerland had just started to sprout in a pot, to our great delight. Mr.X, the pup and the Morning Glory are all related. Three days after saying 'Au Revoir' (not goodbye) to Mr. X, as we agreed to meet after he had seen Mr. Urry, I went to Wellbeck Street to a specialist there and was rendered unconscious and my neck was twisted here, there and everywhere and when I came to, did it hurt. During my absence, Maisie began to feel all was not well, so had sent a telegram to Mr. X at 'The Ridings', and by the time I got back home the telegram had been returned - no such address. In addition to that, Whiskey, the collie, had eaten the shoots and killed the Morning Glory.

You will probably not believe me, but it was the last event which worried me most. I just had to laugh at 'The Ridings', he had certainly taken us for a ride. I think I was still dizzy from the ether. I was quite prepared to £ forget the whole thing but not Maisie. It is said that the female of the species is more deadly than the male - and this female was Mr. X's downfall. Her viewpoint was that "This man came into our house, drank our wine and ate three meals I had cooked." That was worse than if he had come in the dark and stolen two hundred and fifty pounds. So off she went to the nearest Police H.Q., which happened to be Brixton and gave Mr. X's description. The man in charge phoned Scotland Yard and asked if they knew the name of anyone who preyed on'pros'. In a couple of seconds he was told to look up a certain page in a 'wanted' book and ask Maisie if her Mr. X was among them. He was. He had been wanted for all sorts of crimes for two and a half years and had always escaped. She told of his possible meeting with Len Urry and this was in fact true. He had to meet Len in the Holborn Restaurant as the Police quickly found out. Mr.Urry was asked to let the meeting take place and it did. During the lunch, plain clothes men walked in and he went quietly.

(The Mr. X episode will be continued in our next issue)



AN AL FRESCO GRAMOPHONE CONCERT IN THE TROPICS





Chappie d'Amato

Noël "Chappie" d'Amato was born of Italian parents on Christmas Eve, 1897. His father led a band of Italian musicians so it was no surprise that Chappie took up music. He began on guitar, playing it with his father's band when only 13 years of age.

When World War I broke out, Chappie joined up, and was one of the first to serve with the newly formed Royal Tank Corps. However, in 1917, he was taken prisoner, and served out the rest of the was as a P. O W.

When a civilian again, Chappie took up the saxophone and in 1920 played with his father's band at Murray's Club on the river at Maidenhead. In the autumn of 1922 he joined Jack Hylton's band playing alto saxophone, and shared the vocal spots with Jack.

He was eventually made deputy conductor, and when Jack was injured in a car smash on 11th. February, 1927, Chappie conducted the band for a recording session at Hayes.

Early in 1933, Chappie, together with Poggy Pogson, left to join the new orchestra led by another ex-Hyltonite, Jack Jackson, which was resident at the Dorchester Hotel. In the autumn of 1936 Chappie left to form his own band, which replaced Sydney Kyte at the Piccadilly Hotel. It played nightly for dancing in the Grill Room, and in September, 1937, the band made its first broadcast.

In 1938, Chappie ended his contract at the hotel, and broke up the band to go into business on his own. He sank all his savings into the venture; wholesale perfumery.

Sad to say, it was unsuccesful and by the summer of 1939 Chappie had lost all his money in the venture, so he headed back to the music scene, and landed a job at Hatchette's Restaurant in Mayfair. At the time Arthur Young led the band, and it recorded for Decca as well as broadcasting.

Alasdair Fenton

When Arthur left in 1941, Chappie took over the band, and during the next ten years built up quite a reputation with a distinct brand of music. He used musicians of the calibre of George Shearing, Ray Ellington, George Chisholm and Jack Parnell. Among the vocalists were Beryl Davis, Bette Roberts, Dorothy Carless, Doreen Lundy, Diana Coupland and Carole Carr.

In 1951, Chappie left Hatchette!s to go on the "Society Circuit", that is, playing for "Society" functions like Hunt Balls and Debutante Parties. In fact, he was performing at these right up to his death.

During his long career Chappie had other strings to his bow. Before World War II, Chappie was the compere on the Palm Olive Show from Radio Luxemburg. This programme featured Carroll Gibbons and Anne Lenner. Chappie was also to be heard to advantage on the "Californian Syrup of Figs" programme, playing the part of a doctor, while Barbara Mullen, later to become famous as Janet in the BBC television programme "Doctor Finlay's Casebook", played the part of a nurse.

Chappie of course broadcast for the BBC with his various bands, and post-war over the BBC Overseas Service.

He also appeared as a disc-jockey on "Housewives Choice", "Mixed Grill" and "Music at Teatime". Strange to say his recording activities were almost nil. Apart from the Hatchette sessions, he recorded only four titles for Regal-Zonophone in 1947, one of which, his version of "Lili Marlene", became a best seller.

Chappie's other passion was football, and for nearly half a century he was a director of Fulham F. C.

After a very full life, Chappie passed away on 13th. March, 1976, and so another link in the "Golden Years" chain has been broken.

"STAR" RECORDS

Before Great Britain plunged into war in August, 1914, there had been at least three makes of records on sale with the name of "Star" record. Two of these were disc records, one manufactured in U S A, the other in Germany, but the first records to have the name "Star" were wax cylinders of the two-minute variety, manufactured by the method of obtaining copies from wax masters by employing duplicating machinery designed for that very purpose. Such machines were often advertised for sale.

Mr. Frederick William Hawkins began a business in phonographs and records, trading as The Phonograph Exchange Company at 4, White Lion Street, Norwich in the county of Norfolk, in September, 1903, having a cash capital of £40 (which would equal about £800, or more, in relation to the purchasing power of the £ Sterling in 1979.

The earliest advertisement which I have discovered by Mr. Hawkins, is of October, 1903, in which he announced that the Phonograph Exchange Company was selling on talking machine (a phonograph) and six of the latest records for nine shillings. There was no mention of "Star" records.

At this time in Britain the makes of cylinder which were on sale, or soon to be on sale and which were to be in competition to Mr. Hawkins were:- Columbia XP Gold moulded, Britannia Moulded, Edison Gold Moulded, Edison Bell Gold Moulded, Edison Bell Popular, Edison Bell Indestructible, Markona, Pathe Standard, Pathe Salon, Pathe Intermediate and Pioneer Records. Three makes of disc were also on sale.

F. ANDREWS

The three titles were, "A laughing Song", "I want to be a Military Man" and "His wife was with him all the time", which were considered to be up-to-date titles. Artistes' names were not mentioned.

Not until April, 1904, did the first advertisement appear in the Talking Machine News from the Phonograph Exchange Company and, in this, Hawkins said that his "Star" Records cost ninepence each, that they fitted any make of phonograph or gramophone, that they were "Loud, Distinct" and had "Natural Tone" and that they had a list of "Latest subjects - bands, songs, & etc." A sample record was available at tenpence post free.

In addition, the Phonograph Exchange Comapny cut new selections on customers own worn or old records at a charge of fourpence for each cylinder.

The "Star" Phonograph at five shillings was said to be wonderful value from the makers of the "Star Record". Record lists were available and free.

The May, 1904, advertisement declared the records "Loud & Clear" and dealers were invited to write for trading terms.

The 'Talking Machine News' received three of these records for review. "The horse the Missis dries the clothes on", the paper advised was a clearly worded comic song, recorded by a powerful voice which lent itself exceedingly well to reproduction. The singer's name was not given.

The second cylinder was an unique item in that a recording machine had been taken into the belfry of St. Peter Mancroft Church, Norwich, "a large and noble building" and one of the

more important churches of Norwich (after the Cathedral) and there a master recording was made of the bells.

The Phono Company, Norwich, send us three of their New Star Records. Of these, the Horse the Missis dries the Clothes On is a clearly worded comic, recorded by a powerful voice which lends itself excellently to reproduction. A bell record taken in the belfry of St. Peter's, Norwich, is of good volume, though somewhat lacking in clearness We regret that the third record was unfortunately broken before it could be reviewed.

The Company informed that the rush of business from all parts of the country, consequent upon the placing of the advertisement in the Talking Machine News, had caused delays in the execution of orders, but new plant had been added to enable them to cope with any business that came in. One hundred new titles were being added to the repertoire of the "New Star Records" and a new catalogue was issued that was not localised in any way.

During May, both the Axton Indestructible Cylinder Records and the Electric wax cylinder record were seen to have become additional competition to the "Star" Records.

In June, the "Talking Machine News" remarked that the Phonograph Exchange Company was to be congratulated on its engraved recprds which had been cut so well they were as loud and disctinct as the more modern moulded records. Three records were received, all sung by Wilson Martell, "The Man with a Voice", which were "By the Sundial" "I'se a-waiting for you José" and "If Adam had never been introduced to Eve". Martell's enunciation was accounted to be very distinct but his voice had an occasional tending to flatness and the accompaniment could also be improved upon. "They are, nevertheless, good records."

"PLAY THAT MELODY AGAIN!"

IS WHAT EVERYONE ASKS IF THEY HEAR A

"STAR RECORD."

The Record that suits all Pockets.

PRICE 9d. EACH.

Popular Selections at a Popular Price.

LISTS FREE. WRITE FOR TERMS.

Remember! A "STAR" Record can be re-cut, with New Selections, 4 or 5 times, at a cost of 4d. each; thus you can always keep up-to-date without accumulating a lot of worn out Records, or those you have tired of.

Sole Makers and Proprietors,

The Phonograph Exchange Co.

4, WHITE LION STREET, NORWICH.

NAT. TEL. 1Y4 NORWICH.

The 4th. Advertisement. July, 1904

Sole London Factors were announced this month in the persons of Messrs. M. Henderson & Co. of 36 Beech St. London E.C., Importers and Wholesalers, who also factored Pathé machines and records. The "Star" Records could be heard demonstrated on their premises.

There was another new list of titles totalling 43 records, and a new venture of the Company was the making of recordings of the seaside Minstrels performing at the seaside resort of Great Yarmouth so that anyone owning a phonograph could purchase a record of any song that he heard and which pleased him. The records were put on sale through different dealers in Great Yarmouth.

A good deal of business was also being done in "lending out" machines, and, early in the month, there was an intention to publish an eight page directory of persons wishing to exchange cylinder and disc records.

Hawkins reported that trade in the Eastern Counties was generally dull but that the "Star" Records were increasing in popularity and were having a big run. The belfry bells record was in great demand. The Company's slogan at this time was said to be "Always up to date".

It was reported, in August, 1904, that the Phonograph Company were going ahead with its preparations for the next season's trade - the season generally considered to begin at the beginning of October. The Company claimed to be the first to commence local recordings in the Provinces, but it soon became apparent that people outside Norwich area were buying the records, and already the "Star" Records had been put on sale in a large number of towns in Britain.

New and additional plant had been installed in preparation for the coming season's trade and a large portion of the projected output had already been bespoken. There still remained towns for which Agencies could be appointed.

Being booked for recording were a number of well-known Music Hall artistes but it remained to be proven whether the business could, or could not, offer the best talent on records costing only ninepence each. It was considered that this was possible.

Already successfully recorded was the Welsh Bethesda Choir. The Company had also been appointed Factors for the "Beatall" Needles. Also forthcoming was the denial that the Phonograph Exchange Company had any connection with any other firm trading under that name. (No doubt, in response to this, the Phono Exchange of Portsmouth stated, in September, 1904, that it had been established in that town since 1900 and believed that claim could be laid to the original use of the title.)

The Norwich business was also open to make private recordings, at small charges, or to make duplications of home-made recordings.

Special adbertising records for the use of different classes of tradesmen was another service run by the Phonograph Exchange Company. Provincial dealers, contemplating stocking "Star" Records were invited to write for samples.

The song-title advertisement for this month was - "Three's Jolly Fine Company" - but "Star Records and a Phonograph are Better! - "Star" Records cost only 9 pence each - Best Artists, Best Results - New Subjects Added Weekly - Sole Agencies can be given for a number of Towns." Readers in the Colonies were also invited to write for information. Another advertisement declared the records had "Loud, Distinct Tones (with) Favourite Artists and Bands in the latest selections."

Some of the artists on the records were mentioned, among whom was Miss Maude Dewey "The Chamion Lady Whistler of the World", who had appeared before Queen Alexandra on two occasions. Her two records were imitations of six species of song-birds. The other artists mentioned were the Welsh Bethesda Choir with soloists Mr. W. Davies and Mr. Temple Hughes.

In September, 1904, the Phonograph Exchange Co. issued a new catalogue of lines sold, which included cylinder records of Columbia, Edison, Edison Bell, New Century (in liquidation), Pathé, Pioneer and the "New Star Records" which

were described as "Loud and Clear and will bear comparison with records of other makes".

A disc machine was also said to be selling well, and a 'lyre" machine at 5 shillings each.

The September, 1904, advertisement was headed, "Why did Mrs. Bailey want Bill to come home?" - the answer being "because he'd bought a phonograph and some "Star" Records at 9 pence each. The best,the cheapest - Star artists, best bands, favourite selections - Catalogue (16 pages) free.List of new records issued weekly. Orders now executed by return What you select we send. Dealers write for terms." The business was now twelve months old. Another September advert claimed the "Star" Record was, the best cylinder record made.

A few more artists' names were revealed in the month's advertisements in Brooks, vocal and James Ronaldson, cornetist, who had a record announced as "Queen of the Earth" - (but which was later evealed as Schubert's Serenade), Alf Brooks, banjoist, and The "Star" Band were other artists' named.

Forty new selections were added to the complete list in October, 1904, and the "Star" Record was now acclaimed as, "A Success". A large catalogue was free. In this month the records were described as having been made in such a fashion that made them eminently suitable for use on machines which depended on the depth of cut of the record to keep the reproducer "tracking" in a proper manner.

Further competition entered the field against the "Star" Records in November, 1904, with the publicity afforded to the new Lambert Permanent Records from the Lambert Co Ltd.

By December, 1904, catalogue numbers were being given in the trade periodicals for all classes of record: hitherto only artists' names and titles were mentioned with respect to the "Star" Records. From the numbers, as given, it was obvious that the Phonograph Exchange Company was using an artist's block numbering system, which will thus make difficulties should anyone attempt to compile a complete listing of the records, for the total for any block can never be known.

Records were reduced in price, to the trade, this month, and the "Royal" phonograph, manufactured by Carl Lindström G.m.b.H. of Berlin, was said to be selling well, which suggests that this was a different from the "Star" phonograph. There was "An Important Notice to Dealers", stating, "Three reasons why you should stock "Star" records Because the Public want them - Because they are good value at 9 pence each - Because they show a good profit. Write at once for our latest list of "Star" Records. Our trade terms are five shillings per dozen. If ordered in lots of 250, four shillings and sixpence per dozen nett. We guarantee to stick strictly to what you order. Orders executed by return. We supply plenty of lists and advertising matter free. We will, on receipt of a five shillings postal order send a sample dozen "Star" Records with lists, show cards, &c.,well packed and carriage paid."

The service of putting new selections on old cylinders was mentioned again and The "Star" Cabinet Phonograph was offered, with 12 records at £1 - 5 shillings the lot, which was described as - "A beautifully made machine, polished oak stained cabinet, brass mounted cover, latest reproducer, also recorder for making records at home, large aluminium horn, crank wind, runs two records with one winding."

"Star" Connectors, needles for soundboxes, and glass styli for reprodcers were lines being pushed, and the "Royal Phonograph" was selling well. The "Royal" was also on sale by other businesses and was made by Carl Lindström GmbH of Berlin. (Editor's comment: This must not be confused with the "Royal" of Swiss make, as sold by such firms as Gamages of London.)

In January, 1905, the Phonograph Exchange Company found it necessary to emphasise that its "Star" Records were not poor copies of other makers' records, but that they were good clear and ORIGINAL Records, of which there was now a new list, some made by noted Army Bands. The 5shillings and 6 pence Sample dozen, with appropriate publicity, was still on offer to new dealers.

THE STAR "GOLD MOULDED" RECORDS

In February, 1905, for the first time, the "Star" Record was advertised as The New Star "Gold Moulded" Record the quotation commas being transferred from Star to "Gold Moulded".

Still priced at 9pence each, they were described as "Original, Musical and Distinct" - "Hear the Band of the Scots Greys in the Latest Band Marches. Hear "All the Girls are Lovely", "There Goes my Soldier Boy", "If You Love Her", "It's the Band", "Music in the Air", "The Good Old Summertime", all with Band accompaniment."

"HELLO, OLD DEAR"
HAVE YOU HEARD
Star "Gold Moulded" Records
AT **9d.** EACH.
YOU HAVEN'T; well
Come and have a drop of G—n old dear
and hear all about them.
NEW ARTISTS and NEW SONGS.
LOOK AT THESE.

SUNG BY
MISS MARIE GRAHAM
PENNIES (*A big seller, and very tuneful record.*)
WHERE'S THE HEART (*A new and catchy ditty.*)
A SOLDIER OF JAPAN (*A first-rate military song.*)
THERE'S A GIRL INSIDE (*A splendid chorus song.*)

THE SINGER WAS IRISH (*Michael Nolan's big hit*).
NELSON, or ONE HUNDRED YEARS AGO (*The song of the Century.*)
SONG BIRD AND JAIL BIRD (*A very pleasing song.*)
HELLO, OLD DEAR (*This record is "meeting" with great success.*).

Dealers who have a sale for Comic Records should not fail to lay in a good stock of "HELLO, OLD DEAR."
Plenty more NEW artists and NEW subjects on the way, so keep "Star" Gazing
Lists and all Particulars from
The Phonograph Exchange Co.
Proprietors of "STAR" Records.
4, WHITE LION STREET, NORWICH.
TEL. 1 Y 4 NORWICH.
LONDON FACTORS:
HOWELL BROS., 175, John Street Road, Clerkenwell.
COLONIUS & Co., 16, Edmund Place, Aldersgate Street.
A FEW MORE FACTORS CAN BE APPOINTED.

In the February list there were then over one hundred titles and more were being added daily. The new Star "Gold Moulded Records were guaranteed to be equal in quality to any higher-priced make on the market and were to be referred to as the New Star "Gold Moulded" Records. The 'Talking Machine News, in April, advised that the new type of record was out and it said of a specimen sent to its office, that it was a definite advance on the old "Star" Record which was a "cut" one. "The records are packed in an attractive box. The new Star records should have a ready sale. They are, we believe, the only gold-moulded record at the price. The Phono' Exchange Co. state they are now ready to fill all orders."

The new records appear to have retained the numbering system used by the former duplicated records, to judge by the catalogue numbers in April, 1905, but records numbered below 100 ere absent from the list published in the trade journals.

Artists now included Miss Marie Braham, Mr. E. d'Almaine, Mr. Leslie Reed, Mr. Jack Foley, Mr. Harry Fay, W.Mann (organist), Band of H.M.Scots Greys, The "Star" Military Band, The Salvation Army (Eastern District) Band, A. Chown (cornetist), F. Matthews (banjoist), A. Brooks (banjoist), R. Warner (xylophonist), Madame Paula, bells solos (suspected of actually being W W Whitlock), Miss Maud Dewey, George Brooks, Harry Taft, Austin Rudd, Arthur Loman

Wilson Martell, W. W. (Billy) Whitlock, and the Imperial Concert Band. Piccolo, concertina and pinao players were un named, as were the artists forming the Minstrel Troupe. The records were described, by the Company, as "Well finished", with the name moulded on the ends of the cylinders.

With the May, 1905, list out, readers of the Star Records advertisements were advised that they should send at once for, "Our unique bell solo by Madame Paula, 'Sweet Chiming Bells', price 11 pence post free." Dealers could now obtain one dozen records on approval.

New London factors had now been appointed who were Howell Bros. of 175 John Street Road, Clerkenwell, one of the oldest handlers of things phonographic, taken on as winter trade for their business in bicycles.

"You'll see "Stars" Everywhere Soon", and "Better than the "Bob" Article were some of the slogans for June, 1905, with "Some Splendid New Records this Month" and "Twinkle, Twinkle, Little Star, Others wonder what you are!."

STAR

GOLD-MOULDED RECORDS.

A well-finished RECORD.

Latest Band Selections and Songs.

Name Moulded on end.

Equal to more expensive makes.

9D. Each.

Bands:
H.M. Scots Greys.
Star Military Band.
Imperial Concert Band.
Salvation Army Band.

Songs by
Mr. Austin Rudd.
,, George Brooks.
,, Harry Taft.
,, Arthur Loman.
,, W. W. Whitlock.
,, Wilson Martell.
Miss Maud Dewey,
&c., &c.

Also all the Latest BELL SOLOS, PIANO SOLOS,
Up-to-Date Selections on . . .
BANJO, PICCOLO, CORNET, CONCERTINA, XYLOPHONE, &c., &c.
TALKING RECORDS, BIRD IMITATIONS, &c.
NEW SELECTIONS ADDED WEEKLY,

SAMPLE RECORDS SENT (Post Paid), 11d. LISTS FREE.

DEALERS write for terms,

PHONOGRAPH EXCHANGE CO.,

Telephone 174. **4, White Lion Street, NORWICH.**

Competition had again increased in the cylinder market, with the arrival of the gold moulded "Sterling Record", which were first issued in May,1905.

HELLO, Mr. DEALER! Do you know

Star "Gold Moulded" Records

NEW ARTISTS.
NEW SONGS.

At **9d.** *each, are having a very large sale?*

Order these Specials at once, they are all "RED HOT" Sellers by new Artists.

GREAT SUCCESS of Records by Marie Braham.

"Pennies;" "A Soldier of Japan;" "Where's the Heart;" "There's a Girl inside;" "The Singer was Irish;" "Nelson, or One Hundred years ago;" "Song Bird and Jail Bird;" and "Hello, Old Dear!" this is a very funny comic song, and is having a very large sale; Lists free.

Sample dozen sent carriage paid for 6s. P.O. with order. If you don't like them send them back, and your money will be refunded by return.

WRITE THE SOLE PROPRIETORS:

THE PHONOGRAPH EXCHANGE CO., 4, White Lion Street, Norwich.
Tel. 1Y4.

London Factors:—
HOWELL BROS., 175, John Street Road, Clerkenwell. COLONIUS & Co., 16, Edmund's Place, Aldersgate Street.
A FEW MORE FACTORS CAN BE APPOINTED.

Another August advertisement was headed - "Hello Old Dear", have you heard Star "Gold Moulded" records at 9 pence each? "You haven't, well Come and have a drop of g-n old Dear and hear all about them." Again Marie Braham's records were listed (but her name was misprinted! -as Marie Graham) Dealers who have a sale for Comic Records should not fail to lay in a good stock of "Hello, Old Dear" - Plenty of N E W Artists and N E W Subjects on the way, so keep "Star" gazing."

A sample dozen of records then cost 6 shillings, carriage paid, a postal order sent with the order. "If you do not like them send them back and your money will be refunded by return."

A second Londond factor had been appointed, Messrs. colonius and Co. of 16 Edmunds Place, E.C. The Phonograph Exchange Company still wished to appoint a few more factors.

Howell Brothers, advertising "Star" Records, mentioned "Pennies" by"a new artiste" and "The singer was Irish" by Ernest d'Almaine. The Phonograph Exchange Co. claimed, this month, that Marie Braham made her first records for themselves.

CHANGE OF ADDRESS

In September, 1905, the Phonograph Exchange Company came to London and its principal address was gievn as 73 Farringdon Street, the premises having an entrance in Stonecutter Street. Its other addresses were "Also at Norwich and Ipswich", the latter being 79. Prince's Street, where the premises were put to use as a shop.

Twenty new titles were issued in this Septamber, - "Well recorded, well finished - all the best artists and latest titles - Lists post free or call."

The six-inch long "Imperial" indestructible cylinder records of the Lambert Co.,Ltd. were now on sale.

Mr. Hawkins began his third season in business by issuing 50 new titles in October, 1905, which were - "All Sellers" and "Better than ever". The trade prices were now at 6 shill ings per dozen or, if ordered in lots of one gross (144), were at 5s.9d. per dozen, the "Phono Trader" stating that the cheap records were excellent at the price. Two additional London factors had been appointed in Messrs. John G Murdoch & Co.Ltd. of Farringdon Road, and the London & Provincial Phonograph Co. of King's Road, Fulham, London S W.

In November it was announced that the Star "Gold Moulded" records were then being made in London and that they"wear" like steel - Shine like ebony", fitted any phonograph and were still "Starring" with new artists in Marie Graham, Frank Seeley, Leslie Reed, etc.

The Lambert Co.,Ltd. put its wax cylinders, the"Rex" on sale, to add further competition to the cylinder trade.

Frank Seeley, described as a Music Hall artist, who was new to recording, appeared in the December, 1905, list of Star Records.

At this time, price-cutting by dealers, was rampant, and Mr. Hawkins is on record as saying that he deplored the practice. He also found business very brisk and in the small villages throughout the country, records were in particular request, for these were practically the only means of hearing the latest "hits". It really was atonishing to see, on Satur day evenings, the press of country people intent on purchasing new records for the"talker" at home. In truth, the phono graph was fulfilling a great mission in cottage homes - in the fact that a lot of money, which would otherwise have found its way to the publicans, was being spent in providing domestic musical entertainment. (For overseas readers, a publican is he who keeps a "public house", "pub" - selling alcoholic drink)

W W (Billy) Whitlock, Harry Fay, Frank Seeley and Mr. Hamilton were considered to be the best-selling artists in the Norwich area.

The disc records of the Societa Italiana di Fonotipia,

Milano, had been introduced into Britain during the previous month, and the Norwich branch of the Phonograph Exchange Co became the sole agency for thos records in Norwich from Dec. 1905.

The Company had also taken on the Sole Agency for the Stevens Attachment which was a device to be fitted to taper and other tone-armed disc machines which would, allegedly, improve the tone, lessen the scratchy surface noise and double the life of disc records. Th e Company put the selling price at five shillings and advised that sales gave a good profit to dealers. The principle involved was an adjustable weight which slid along a bar, thus altering the pressure of the sound-box and needle bearing on a disc. The attachment was the invention of Mr. O W Stevens of 127, Queen's Road, Norwich.

THE SIDE LINE OF THE SEASON!

An Invaluable Attachment to the Disc Machine.

The Stevens Attachment.

Doubles the Life.
Improves the Tone.
Lessens the scratch of Disc Records.

Retail Price, 5/- each.
Good Profit to Dealers.

Constructed on strictly scientific principles, appealing to all users of Disc Machines.
Fits all *standard* makes of taper or tone arm machines.
Fixed in a minute by anyone. Preserves and sweetens reproductions.

SOLE SELLING AGENTS:—

THE PHONOGRAPH EXCHANGE CO.,
73, FARRINGDON STREET, LONDON, E.C.
BRANCHES:—4, White Lion Street, NORWICH. 79, Princes Street, IPSWICH.

In any correspondence with Advertisers please mention the PHONO TRADER.

Ran the advertisement for this month:- "Mr Dealer, You see "Stars" everywhere now. Have you got them? Star "Gold Moulded" records retail at 9 pence each and show the dealer a better profit than rival makes. Get our lists and terms. Bang up-to-date titles. Star Records started a rank outsider and won a place. They are now well backed for the "Cutting Stakes". Are you on?

35 new titles were allegedly in the Christmas list. In January of the New Year of 1906, the country had a General Election, the Liberal party being returned to power. The Phonograph Exchange Company took advantage of the election fever to advertised in February, 1906, "Election Result - Star "Gold Moulded" Records, 9 pence each. Elected by a Liberal Majority."

A new feature, this month, was the introduction of an exchange system of old, broken or worn wax records, of any make, taken in part exchange, with a cash payment, for new Star Records. The dealers were invited to write for the terms relating to the exchange scheme. A song title was once more employed for the February, 1906, advertisement.On this occasion it went, "May I come home once more - and hear a Star Record."

UNDER NEW MANAGEMENT

In March,1906, Mr. Frederick W. Hawkins took hi Phonograph Exchange Company into Partnership with a Mr. R. V. Farish, who brought £300 into the business, most of which was sunk in to the manufacture of the Star Records at the Farringdon Street, London, premises. (£300, in 1906 would have been equal to about £7,500 to £10,000 of 1979's purchasing power of the £ sterling.)

The month's advertisement reverted to the use of a song title once more in; " 'Remember me to Mother Dear' and tell her Star Records at 9 pence each are Going Strong."The terms of the record exchange scheme were declared "The Best" and immediate delivery was available on all orders.

A full page advertisement was taken in The Talking News, headed "Records, Records, Records", and the Phono' Trader remarked upon the change in the management of the business, also carrying an advertisement from the Company headed "Let the Experts Decide" - "Thos wanting Flower Horns Phonograph Records or Any other article connected with the business cannot do better than write to the Phonograph Exchange Company."

"The Starphone" - "The Latest Phonograph" was offered in April, 1906, at £1 - 1s. each. "Loud, Clear Tone, well made and every machine tested." The Talking Machine News, in May, 1906, said this "Starphone" "Certainly fills the demand for a low-priced bu serviceable machine. Dealers might well do worse than communicate with the Phonograph Exchange Company."

THE TALKING MACHINE NEWS.

The Latest Phonograph is____

THE STARPHONE.

Loud, Clear Tone, well made, and every Machine tested,

£1 1s. each.

STAR "Gold Moulded" Records,

9d. *EACH.*

Old, Worn, or Broken Records of **any make exchanged** for **New Star Records.**

DEALERS, WRITE FOR TERMS. IT WILL PAY YOU.

PHONOGRAPH EXCHANGE CO.,

73, FARRINGDON STREET, LONDON, E.C.

The Last advertisement. April, 1906

THE FAILURE OF THE PHONOGRAPH EXCHANGE COMPANY

Within three months, the partnership venture proved unsuccessful, and it was dissolved as from 1st. June, 1906. Mr. Frederick W. Hawkins retained the stock at the Norwich and Ipswich premises, valued at around £250, but his liabilities were put at around £360. The books relating to the former business of the short-lived partnership were retained by Mr. Farish at the time of the dissolution, from which date Mr. Hawkins kept no accounts.

Creditors began to press Hawkins for payment so he,from time to time, resorted to the services of moneylenders to pay them off. Evenually, four of his creditors obtained court judgements, and others began to sue for payment so Hawkins no longer had any control over his affairs.

A petition to the Court brought forth a Receiving Order on 18th. April, 1907, and, on the same day, an Adjudicating Order was made, making Hawkins a bankrupt, his property passing in to the hands of an Official Receiver.

The first meeting of Creditors was held on 6th. May at the Official Receiver's Office at 8. King Street, Norwich, whereat the statement of affairs filed showed that there were unsecured liabilities amounting to £615 - 10s. 8 pence and the assets, after deducting £14 - 6 s. 11 pence for preferential claims were estimated to realising £39 -14s. 7 pence, revealing a deficiency of £575 - 16s. 1 pence. £198 of the unsecured liabilities was said to be due to Mr. R. V. Farish & trustees, most of the balance being trading debts. Translated to 1979 values, the indebtedness amounted to at least £14, 400.

The failure of the business, according to Mr. Hawkins, was due to anumber of causes which he ascribed as,(1) Losses in the manufacture of the Star Records, (2) The expenses of the London warehouse and the shop at Ipswich, (3) The borrowing of money from moneylenders, (4) The declining trade in cylinders, and (5) Competition from other manufacturers. No resolutions were passed at the meeting of creditors and the estate was laft in the hands of the Official Receiver who was to deal with the winding up of the business in the regular fashion.

Whether or not Hawkins continued with his Star Records for a short while after the partnership dissolved I cannot ascertain, nor if he continued the Fonotipia Agency and the Stevens Attachment Agency when he was once again the sole

proprietor of the Phonograph Exchange Company. At the time his business was taken into receivership he was trading from two addresses in Norwich, at 4 White Lion Street, and 24 Ampthill Street. The Ipswich premises had been given up. In any event, after the partnership dissolved, there were no further advertisements in the trade periodicals, neither were records received by them for the purpose of review.

That the Phonograph Exchange Company did make its own recordings, I feel, there is no doubt, although duplicating from other makes may have been part of Hawkins' business during the winter of 1903, before the "Star" Records were introduced in the spring of 1904.

Who actually did the recording and who managed and supervised the manufacture of the cylinders. Where did the gold-moulding plant come from? Did Hawkins, perhaps, buy up plant from Messrs. Waterfield, Clifford and Co., Ltd. (of "New Century"records) when they went into liquidation in 1904. Did he take some of the plant from Lucock and Packman when that firm gave up its Pioneer Records (cylinders) business? These were two possible sources of equipment and plant at reduced prices. Their might have been contracts with Pathé in London, or the Edison Bell Consolidated Phonograph Company, for "blank" cylinders and the subsequent duplicated cylinders from the gold-moulded masters, may have been the basis of the production of Star Records.

from THE LIBRARY OF CONGRESS Washington, D.C.

Library of Congress Acquires Berliner Collection

The Library has recently added a large collection of material relating to Emile Berliner (1851 - 1929) to add to its already extensive holdings on this subject. Mr.Emile Berliner is best known today for his invention of the lateral cut disc gramophone which became the basis for the modern recording idustry. Robert Sanders, Berliner's grandson, has donated a large proportion of his private collection of recordings, photographs, correspondence, scrapbooks and other memorabilia, including experimental equipment, relating to his grandfather.

Emile Berliner, who lived most of his life in Washington, D C, was one of the most important inventors active in fields of electricity, acoustics and communications. In addition to the phono disc, he is credited with the invention or perfection of a number of items, including the loose contact transmitter which became the radio microphone, the "Gramophone" and acoustic tiles.

Among the many important items in the Sanders gift is a series of 197 early gramophone records, many of which are experimental or unpublished recordings dating from the 1890's or earlier. A number of these recordings contain the voice of Berliner himself on acid etched zinc discs. There is also a series of zinc "letters" recorded in Germany by Berliner's brother Manfred and mailed to Emile in Washington, D C. The collection also contains a number of recordings made by actress Ada Rehan in 1898 as well as records relating to the Berliner Gramophone Co. of Montreal made shortly after the company opened in 1900.

Equally important are a set of scrapbooks maintained by Berliner and the printed transcripts of court litigations involving the telephone and the gramophone which Mr. Berliner collected and had bound into volumes. Besides photographs and numerous newspaper and periodical clippings, one can find letters to Berliner from many scientists and businessmen. Included among these are letters from such well-known persons as Cyrus W. Field, Gilbert Grosvenor and Atwater Kent. There are also letters from Fred W. Gaisberg, Alfred Clark, and others active in the early days of the recording industry.

Berliner was involved in diverse projects outside the field of scientific experimentation. A considerable part of the Sanders gift documents Berliner's activities connected with health, particularly the health of children. For example, he laboured long and hard to have pure milk legislation put into effect in the District of Columbia and elsewhere, work which resulted in saving life and health of many millions of U S children. All his correspondence with this subject is gathered together in to a special scrapbook.

Together with other Berliner memorabilia already received in recent years from Mr. Sanders, Robert Frank and other Berliner descendants, this recent gift makes the Library of Congress the largest single source of information on the life and work of this famous inventor.

GIANT RECORD COLLECTION ACQUIRED BY LIBRARY.

One man's lifetime of devotion to writing, music, and recordings has resulted in the acquisition by the Library of Congress of one of the most significant private collections of early recordings ever assembled. The collection, an estimated 40,000 discs and 500 cylinders of mostly pre-1926 material, has been given to the Library by Mr. 'Jim' Walsh of Vinton, Virginia.

Mr. Walsh, who has written a column on early recordings in 'Hobbies' magazine for 38 years, is a retired reporter and a former colmnist for 'Variety' magazine. The collection is especially important in closing s significant gap in the holdings of the Library of Congress, which did not begin actively to acquire recordings until 1925.

Mr. Walsh declared his intention to transfer the collection to the Library in 1965, but it was not until November, 1979, that the Library was invited to take actual possession of the materials that filled his home.

Most of the collection is from the 'acoustical era' of recording. It is especially strong in vernacular and popular entertainment of the day, featuring jazz, humor, minstrel and vaudeville material. Artists such as Peter Dawson, Vernon Dalhart, Al Jolson and Harry Lauder are represented by virtually every record they ever made.Non-musical recordings include speeches by Theodore Roosevelt William Howard Taft, Woodrow Wilson, Warren Harding,Champ Clark, General John Pershing and James Whitcomb Riley.

The collection contains almost a complete run of five to six thousand Edison "Diamond Disc" records. The earliest recording is an extremely rare 1894 recording of "God Save the Queen". There are some 1,500 records of Billy Murray, a minstrel star who recorded from 1897 to 1942. Not the least valuable are related items such as autographed posters, ply bills, sheet music,programmes photographs and advertisements. The collection of several thousand rare manufacturers'record catalogues is more complete than most of the major libraries of the world, with nearly complete runs of Pathé and Edison for example. Mr. Walsh's interests also extended to the actual instruments to play the records, and 23 are part of the gift.

"The people of the U S A are very fortunate to receive this important collection", said Gerald Gibson of the Library's Motion Picture, Broadcasting & Recorded Sound Section, "Mr. Walsh could have sold it, But the fact that he is giving it away says a lot about his personality and his concern for the preservation of Knowledge We are very fortunate."

ARTHUR ROSEBERY

PETER TANNER

When I was invited by Chris Ellis of EMI to write the sleeve notes for the LP ARTHUR ROSEBERY, 1928 - 1930 (World Records SH310) there was, of course, considerable research to be done. I had traced Arthur's career rather sketchily until about 1940, after which I drew a complete blank. No one seemed to know if he were even alive. Letters and telephone calls to musicians who had played with him and even an enquiry as to his whereabouts to the Musicians Union was of no avail.

If indeed he were still alive, then I particularly wished to meet him since, ever since I started to buy his records when still a schoolboy, I had been struck by the band's originality and advanced ideas on modern dance music. It was at a time when Fred Elizalde was making a tremendous impact with his band at the Savoy Hotel. Arthur seemed to be following, to some extent, in his footsteps even though for the most part he was forced to record popular songs of the day. I knew from thos who visited both the Café de Paris and the Kit Cat restaurant how exciting the music could be, especially just before closing time when the band would improvise on many of the good old jazz standards.

My excitement was unbounded when Chris Ellis called me to say that he had traced Arthur Rosebery to Flanagan's Restaurant in St. Martin's Lane in Londond where, under the new name of Al Shine, he was nightly entertaining the customers at the piano.

Chris Ellis was able to arrange a meeting between the three of us and we sat enthralled for a couple of hours while Arthur regaled us with stories about his long career in the music business.

He was much as I had imagined from early photographs. A sturdy, thickset and out-going character with an infectious laugh and a seemingly unending fund of stories about his fifty odd years of bandleading and entertaining the public. I wished that I had had the foresight to bring my tape recorder with me; as it was I had to make do with rather inadequate scribbled notes. The words came pouring out far faster than I could write them down starting with his early days as a song demonstrator for the msuic publish-ing house of Francis, Day and Hunter.

"I hadn't been long in that job when I began to realise that there was money to be made playing evening gigs. I had a violinist friend named Laurie Johnson and we decided to form a band to do semi-pro work. We needed a drummer and I found one. - - His name was Billy Cotton. There was only one snag, he didn't possess a drum kit, so I went out and bought him a Boy Scout set of drums and we started to rehearse. After a very short time we felt so confident we took jobs at five shillings a night!"

Arthur's trio did so well that he decided to give up his job at the music publishers and become a professional band leader. Arthur Rosebery's first professional job as a leader was at the Ealing Dance Hall in Walpole Road. Arthur was unable to recall the personnel of his band at the time except for the banjo player whose name was Max Chappell who hailed from South Africa. Arthur did add, however, that the star of the band was the saxophone player who used to cause a sensation with his solos on the C Melody saxophone which had already begun to be popularised by Frankie Trumbauer.

In 1924 Arthur Rosebery was offered a contract to play at the Palace of Dancing at the Wembley Exhibition. Each musician was paid six pounds a week, quite a lot of money in those days and Arthur was able to add another saxophone player to the band. His name was Burton Gillis who was soon to become the mainstay of the reed section of Henry Hall's Gleneagles Hotel band and later the B B C dance orchestra.

"Naturally playing at such a big attraction as the Wembley Exhibition brought me to the notice, not only of the public but also the leading band brokers and so I was offered a job at The London Club where Paul Whiteman and his orchestra had just concluded a very successful season. This would be around 1926 I would think.

"Let's see, what happened next? I really can't remember. It's a long time ago, you know. I know that that band of mine broke up soon afterwards and I was probably out of work for a while."

Not for long though, for soon afterwards Arthur formed another band which included Max Goldberg (trumpet), Charles Spinelli (alto/clarinet) and Ben Frankel on violin. The last named was, in later years, to become a distinguished film composer as well as a very well known figure on the chamber music world.

This band was reasonably successful starting off with an engagement at the newly-opened Regent Dance Hall in Brighton where it played as relief band to Billy Cotton and his London Savannah band. Billy had, by now, long since given up playing drums and was leading one of the country's most popular "palais" bands, filling in at Brighton between seasons at Southport. It must have been an interesting reunion for both leaders. After a tour of the north which included quite a long stay at The Majestic Dance Hall, Leeds, Arthur got a job back in London at the Persian Garden Club.

"I was reduced to a five piece band for this job, but it had a good sound to it and we were able to play a good deal of jazz as well as the popular songs of the day. We also had to accompany the cabaret which, when we first went there, was provided by a song and dance team calling themselves The Delfont Brothers. Today they are better known as Lord Lew Grade and Lord Bernard Delfont!

"This job didn't last too long. Can't recall what happened. Maybe I had a row with the management, or the other way about. Anyway, once again I had to break up my abnd and I was forced to take a job as a pianist with an Argentine Tango band! We all had to wear those Gaucho type ruffled uniforms. - It was terrible and I only lasted three weeks."

Late in 1927 Arthur gathered together a new band, the nucleus of that which was to receive a great deal of recognition during the ensuing two years. Saxophonoists Bob Wise and Reg Pink joined Arthur at this time as did Doug Bastin who had been playing lead trumpet with vocalist Pat O'Malley and his band at the Brent Hotel, Golders Green. Arthur Rosebery's new band opened at the Carlton Dance Hall in Tottenham Court Road and Arthur recalled that the only tune they really knew well on opening night was MY BLUE HEAVEN!

"The price was one hundred pounds per week for eight pieces. Pretty good money I thought at the time. After a month or so we moved to The Friars Club and it was while we were there that a Jack Hylton representative heard us and reported back favourably."

In those days Jack Hylton was the big name in the British dance band scene. If he liked you he could spread the word and you were in.

"That's what happened to me and in no time I was being mentioned in the MELODY MAKER and jobs were being offered to me. The most important of these was an engagement at the Café de Paris. It was a real plum; real prestige and the management had a contract with the B B C for a "once-a-week" late night broadcast. I felt I was really getting somewhere. I couldn't start right away as Charlie Watson and his band had to fulfil their contract. So I took a fill-in job at the Thames Riviera Club on Tag's Island for eight weeks.This was good for us as it helped us find our feet and work out

new material. In those days I used to do a bit of arranging, but I found it laborious work and gave it up after Paul Fenhoulet joined the abnd."

The Arthur Rosebery band, with its fresh approach and modern ideas as to how dance music should be played, was an immediate success at the Café de Paris and its contract there would have been extended had not Arthur, through the auspices of Jack Hylton, been offered the job as relief band to Abe Lyman and his Californians at the Kit Cat restaurant in the Haymarket.

Reporting on the band's first broadcast from the Café DE Paris, the MELODY MAKER's correspondent said in part:"It is really a "class" band, decidedly stylish with unusual musical ability." Part of the success of this relatively small band - only eight musicians - was the ability of almost every member of the band to double. Doug Bastin play ed clarinet and most of the saxes as well as trumpet, violinist Les Julian could also play clarinet and various saxes, while bass player Jim Hisley doubled on bass saxophone. By ringing the changes in the arrangements the band was able to sound larger than it actually was. Arthur loved to hear the band playing reeds in unison and this was easily achieved with a four piece saxophone or clarinet in front line.

It was while the Rosebery band was at the Café de Paris that an astute executive from Parlophone Records put it under an exclusive two year contract. Indeed, the band's first session for Parlophone took place in October, 1928, before it commenced its Kit Cat engagement. Two tunes were recorded at the first session - 'HE LOVES AND SHE LOVES' and 'MISSISSIPPI MELODY', the latter arranged by Arthur him self who persuaded his old friend Max Goldberg to augment the eight piece band, together with another trumpet player whose name Arthur could not recall. The reason for this was that Arthur had scored the song for three trumpets,poss ibly forgetting that, at that time he had only one!

When the Rosebery band opened at the Kit Cat at the beginning of January, 1929, Paul Fenhoulet was added on trumpet and trombone as well as arranger. His presence proved to be a tower of strength to the band for he, too, had very advanced ideas musically and could interpret perfectlty those of Arthur.

"The period when we were at the Kit Cat was a very happy one for us all. It was exciting to alternate with such a professional orchestra as that of Abe Lyman. What a showman! We had the place packed out every night. No, I don't remember any of my band sitting in with the Lyman musicians or they with me, but members of both bands used to get together in their off time, especially those who were golfers. One thing I hated was that while the Lyman band were all dressed in casual sports clothes, we were decked out in hunting pink attire which was very uncmfortable to wear and didn't please the band one bit as you can imagine!"

Though the Kit Cat also had an outside broadcasting contract with the B B C, it was the Lyman band that had the airtime. However, the Rosebery band's Parlophone records were now being issued and helped to keep Arthur's name before the public.

"After a while we became a sort of Parlophone house band. Not only did we come in for our own sessions about once a month, but we also accompanied all manner of singers. I can't remember all their names now, but I do know that Tommy Handley, Bob Fisher, Eddie Grossbart, Eddie King and Zaidee Jackson were some of those we accompanied. Oh yes, I have to confess that we did a bit of moonlighting on the side. We did a few sessions for Sterno about this time. No, I can't recall any titles now, but I do know they were not put out under my name! "

It is generally supposed, though not confirmed by Arthur himself, that the Rosebery recordings on Sterno were those issued as by Vincent Howard and his dance orchestra. Representative recordings by Vincent Howard include: LOW DOWN RHYTHM / SINGING IN THE RAIN (Sterno 222), LOVABLE AND SWEET / MY DREAM MEMORY (Sterno 237) and SUNNY SIDE UP / TURN ON THE HEAT (Sterno 260). On most of these a good trombone is to be heard(? Paul Fenouhlet), while on LOWDOWN RHYTHM there is an extended piano solo very characteristic of Arthur Rosebery's style.

In August, 1929, the Rosebery band was replaced at the Kit Cat by Hal Swain and once again Arthur was out of work. "I know now that, at this point, I should have taken the advice of the MELODY MAKER and accepted Jack Hylton's offer to manage me so that I could continue in the West End (London) hotel field. But I'm an obstinate sort of person and I thought I knew best. If one thing does not come along at once, I don't like to wait and I take something else even if it isn't really the right job. Also, most of the hotel jobs in those days insisted on the band playing soft choruses of the popular songs all night long. I knew I had a good band and that it was playing the sort of music I liked, ahead of it's time I think. I was sure then that I could keep them together and get the right sort of booking. The boys were loyal but they had to eat and pay the rent and so, after a little while they took other jobs and I don't blame them. When possible I got them back for Parlophone recordings augmented with session players."

Arthur eventually formed a small band for night club work playing at The Nut Club which was later known as The Mitre. In addition, Arthur obtained a series of commercial radio programmes for Horlicks which were transmitted from Radio Normandie using a fairly large pick-up band. Arthur also conducted the pit band at the Dominion theatre which included Bob Roberts (bass and cello), Sonny Farrar (guitar) and Tony Draper on drums. The band would also appear on stage between films with Arthur himself playing piano and trumpet and even tep dancing!

This led to Arthur being asked in the autumn of 1939 to form a nine piece band to appear on the stage for the whole of the successful London run of'Wonder Bar' at the Savoy Theatre. The cast included Carl Brisson, Elsie Randolph, Gwen Farrar, Enid Stamp-Taylor, and Dorothy Dickson. Not only did the Rosebery band accompany the show but it also played dance music before the show commenced and during the intervals. Eric Tann (trombone), Arthur Jennings (tenor sax) and Sid Milward (clarinet & alto sax) were threee of the musicians who Arthur recalled as being in this band.

In the spring of 1931 Arthur was invited to play the late night dance music at Romano's in the Strand as soon as he and his band finished at the Savoy theatre. Arthur recalled the nightly scramble that took place when he and his fellow musicians, instruments in hand, would dive in and out of the traffic in order to be on the stand at Romano's by eleven p.m.!

In view of the band's popularity at this time, it has always seemed strange that Parlophone did not renew its contract. Nevertheless, the band's very last recording for Parlophone, and for any other label to the best of my knowledge was its double-sided selection of the music from "Wonder Bar" (Parlophone E11083) of December, 1930.

The Rosebery band remained at Romano's for two years where it built up a great reputation for itself not only for the excellence of the dance music but also for its clever comedy routines, while Arthur himslef became a very assured Master of Ceremonies. To the general public, with its lack of broadcasts and recording, it soon became forgotten.

In Feberuary, 1933, Romano's management decided to make a change and replace Arthur Rosebery's band with that of Isle's Nine band from Aberdeen and later Eddie Grossbart's band from Murray's Club. When I asked Arthur why the change should have been made after such a successful run Arthur replied that there had been disagreements with the manage_ ment on various occasions, particularly with a newly

appointed director who did not always see eye to eye with Arthur's somewhat extravagant comedy ideas, and felt that a change was in order. Once again Arthur was forced to break up his band and was reduced to playing with a small group at the Chiltern Hall in Baker Street.

"One day I got a call asking me if I would be interested in taking a three-piece band to Iceland. Well, I thought that must be better than what I was doing and so I accepted. To get there we took a fishing boat from Hull. The job was for a month, but I stayed two years building up the original trio into a fourteen-piece orchestra."

Hiding himself away in Iceland may have been rewarding to Arthur personally, but it did not help to keep his name before the British public. When he returned home in 1934 the best he could achieve was to lead a five-piece relief band at the Café de la Paix followed by a number of small night club jobs.

During the middle 1930's Arthur tried to keep his hand at song-writing, none too successfully. However, one song, LADY, WILL YOU TAKE A LITTLE TEA WITH ME achieved some popularity and was recorded by Billy Cotton and his band in January, 1935 (Regal-Zonophone MR1584).

In 1936 Arthur had another chance to make a real comeback. He was offered the job of forming a band at the Chez Henri Club after Charlie Kunz left. "I felt like Jesus chosing his Disciples, I was so dtermined to make a success of it. The manager said I was to play Charlie Kunz style and keep my hands down. As for my band, they were to play endless choruses whispering style in strict tempo."

The Rosebery band played at the Chez Henri for two years but it still did not really attract much attention, nor did Arthur get a further recording contract which he hoped this job would bring him. He did build up an important society clientelle which led to him being offered a good deal of work providing bands for Hunt Balls and society dances after he left the Chez Henri.

In 1938 Arthur Rosebery formed yet another band, this time to play at London's Paradise Club. Arthur recalled that Sid Taylor played alto in this band and that Alan Kane was the vocalist for a while. After a while Arthur and his band were doubling at Dolphin Square where he would start the evening playing for dinner dancing. Later he and the band would move over to the Paradise Club and play there until the wee small hours.

"It was strenuous, but I've never been afraid of hard work and I'm still that way today. As long as I am at the piano I am happy. I had Stanley Andrews arranging for me then, later he went to Hylton. When the war started in 1939 my eight-piece band broke up and most of the boys went into the R A F."

I took a show out on the road, mostly service stations and camps. It was called PARADISE ON PARADE. I had with me Doug Bastin, who used to be with my Kit Cat band, and eddie Lisbona on accordeon and a drummer whose name I can't remember. No, it wasn't Len Lees. In addtion, I had dancers Wally Stewart and Ida Peel and singer Jack Martell."

Later Arthur played the Garrison Theatre circuit and eventually went to both Egypt and Italy with a twenty-strong show. In 1952 Arthur was offered a job as solo pianist and entertainer in the American occupied sector of West Germany. "My manager felt that my name was too English-sounding for American GI's and suggested that I change it to something simpler. Eventually I decided upon the name of Arthur Shine, which, of course, soon became abbreviated to Al Shine and that's been my professional name ever since."

Al, or rather, Arthur, was an immediate success in Germany and was soon able to form a band there with four musicians and ending up with a ten-piece band which could play anything from Jazz to light classics.

I stayed in Germany until 1963. I used to give piano lessons and also managed other bands. One New Year's Eve I had no less than eight bands playing various dances under my name!"

By 1964 Arthur had had enough of being abroad and was also astute enough to realise that dance bands had already gone out of fashion. So he and his family settled back in London. "I decided that I should now concentrate on being a solo entertainer. That way I could play and sing anything that the customers requested. I have a pretty good knowledge of the classics, you know,as well as jazz and popular songs."

Arthur's first engagements were in a pub in Tottenham Court Road and then, when that closed, to a German club in Bayswater.

"Next came an engagement at an Edwardian restaurant in Liverpool Street. Here I wore a bowler hat and sang cockney songs. From there I opened the MERRY GO ROUND in Leicester Square, but that didn't last long and so I accepted an offer to appear at the BOWLER HAT in Las Palmas in the Canary Islands. I was paid a hundred and fifty pounds a week plus air fare and had my hotel paid, so how could I refuse?"

However, the job was not as bright as it had been painted and, as Arthur himself put it: "I had to leave by a somewhat devious route!" A route which eventually landed him at the Oscar Club in Copenhagen.

"When I finally got back to London I was offered a job at Flanagan's Restaurant in Kensington and in December, 1968, I was transferred to the branch in St. Martin's Lane and, outside of a few fabulaous weeks in Las Vegas, that's where I have been ever since. I really loved this job from the start as I was given a carte blanche to entertain the diners the way I chose. In a way it was something like my early days at Romano's but, of course, without the band. I tell stories, sing songs, have the customers join in and challenge them to name a song which I can't play. The customers are different every night and come from all over the world. Somehow I can sense how they are reacting to what I do and change change it accordingly."

If Arthur Rosebery never achieved the recognition and popularity he deserved in the dance band days, he did at least enjoy a varied life doing what he has always liked best - entertaining the public.

"I know that if I had signed with Hylton and taken his advice and that of a number of other people at the time, I probably could have led a very successful West End hotel band with a top recording contract and all the rest of it. But I don't think that really was for me. I think, looking back, that I have been happier going my own way with all its ups and downs. I am flattered that WORLD RECORDS should be reissuing some of my old recordings, even though most of them emarras me today. They were all right at the time, I suppose. Happy times they were, too; but I am happy today and really enjoy going to work. I have met so many wonderful people at Flanagan's and if I can go on giving people pleasure for a few more years than I think that I will have achieved what I wanted in life."

OBITUARY

Edward Moogk

Just after despatching the last issue of The Talking Machine Review, I received via Paul Dodington, the sad news that Edward Moogk had died suddenly during December, 1979, at what is now considered an early age of 65. Ed Moogk had for the past several years been head of the Recorded Sound Section of the National Library of Canada, in Ottawa, for the establishment of which Section he had been awarded with The Centennial Medal. As Ed Manning he had had a very long-running radio programme devoted to older records. In both capacities I had the privilege of corresponding with him, and latterly a few conversations by the transatlantic telephone. Ed Moogk was the author of "Roll Back the Years" a big book dealing with the early recording industry in Canada. At the time of his death he had in preparation three further books on music and/or records. E. B.

1626 7 8 rpm discs on L.P.

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GEMM 129 / 130 Princess Ida,with Lytton, Oldham,Fancourt, Sheffield, Lewis,Granville,etc.
GEMM 131 Pablo Casals in his prime.
GEMM 132 Fritz Kreisler - Mozart concerto No.4 in D- Bach double concerto (w.Zimbalist) - encores G&T.
GEMM 133/134 Ruddigore with Baker,Oldham,Griffin,Fancourt, Sheffield, Lewis.
GEMM 135 C. H. Workman, interprets Gilbert & Sullivan- mostly Odeons.
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GEMM 167 Leopold Godovsky
GEMM 168 Dame Clara Butt
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GEMM 170 Feodor Shaliapin - Vol.2
GEMM 171/ 172 Pirates of Penzance. 1929 recording with Oldham, Griffin,Baker,Dawson,Sheffield,Gill.Conducted Sargent.
GEMM 173 Norman Allin
GEMM 174 Giovanni Martinelli
GEMM 175 Cortot / Thibaud / Cassals
GEMM 176E John McCormack: Panis Angelicus. Anthology of sacred items issued to coincide with the Pope's visit to Ireland.
GEMM 179 Paderewski - Vol. 4

All available from Pearl Records 48. High Street, Pembury, Kent TN2 4NU
with agents in Eire, U S A, Canada, Germany,Australia.

RARE B's

Through handling thousands of records over a generation, one can say with some authority that certain records are rare. Illogically rarity is no criterion when it comes to values. Some records of popular music are far rarer than operatic records which command high prices because of their alleged rarity.

Age has no bearing on rarity either. In the H M V "B" series which we have compiled, and for which we have advanced a long way in collecting the matrix numbers, we have had some surprises. What would you nominate as the rarest "B" series from the 1940's, just as 'starters'? I do not know what is the rarest, but some I have never seen outside a famous London record library are those by

J U A N d' A R I E N Z O

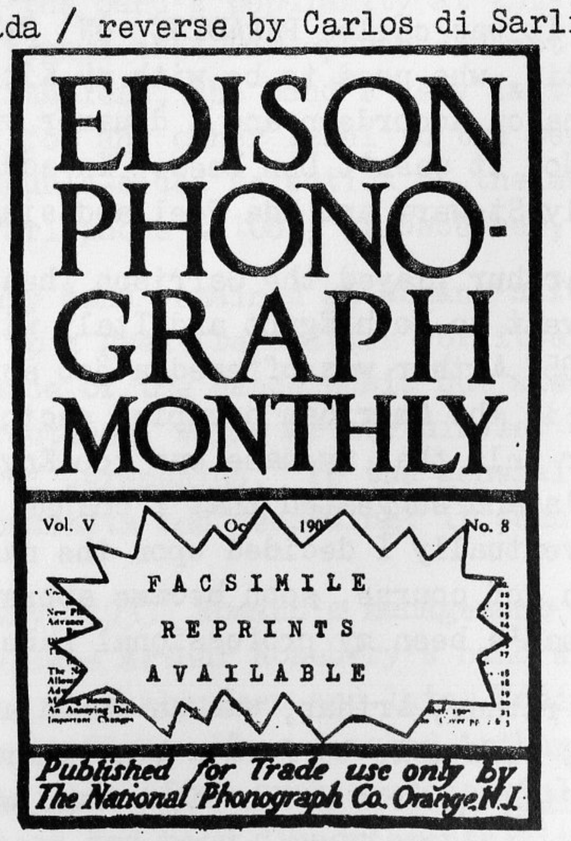
Arienzo had a most marvellous tango orchestra. During the 1940's many of us danced to gramophone records in all sorts of dancing schools,academies, army camps,etc. etc. The most common items on the bill of fare at such places were the strict tempo records by the incomparable Victor Silvester & his orchestra. The tango was very much a part of dancing, so one wonders why records by Juan d'Arienzo just are not found in the junkpiles. Ages ago Harold Flakser said I would find this orchestra's records exciting if I had any liking for south american music and any ounce of feeling for rhythm. That was an understatement. The attack of this group is phenominal. Its precision is unique. I always thought Francisco Canaro the best in the field, but for rhythm, he is beaten by Arienzo, though I shall never desert Canaro's lyrical approach, which remains excellently 'strict tempo'

I asked Harlod Flakser for a few biographical notes on Juan d'Arienzo and he has obliged with the following....

d'Arienzo was born in Buenos Aries on 14th December 1900 and died on 14th. January, 1976. He recorded quite extensively in the 1920's - but he did not really come into prominence until he signed up with Argentine RCA Victor and recorded his first session on 2nd. July, 1935. That was a memorable session, indeed. One title from it was a magnificent tango composed by Feliciano Latasa (1871 - 1906), viz, 'Hotel Victoria', which was published in the same year as Latasa's death. d'Arienzo represented the absolutely quintessential essence of the tango. He was himself a violinist. I am at a complete loss to comprehend how his violin section obtained that unique tone, which tone no other tango orchestra ever emulated successfully.

d'Arienzo's HMV releases were :-

B9139 Entre dos fuegos / reverse by Osvaldo Fresedo
B9141 El Pillin / Tucuman
B9175 La Bicoca / Rie, Payso
B9183 Esclava Blancas / No te enganes Corazon
B9190 Quasi nada / reverse by Carlos di Sarli



OFF THE RECORD

JOHN GOSLIN

B I L L Y B E N N E T T (1887 - 1942) was born in Glasgow but grew up in Liverpool. (He refers to himself on one of his records as William Russell Bennett). His father was one of a comedy duo, Bennett & Martell; Bennett Jr. worked onstage as an elephant's back legs, then as an acrobat, prior to World War I. He then served his country as a farrier sergeant, gaining the D C M, M M and Croix de Guerre; he also entertained his fellow soldiers with comic acts. After the War, he apparently did a straight type of soldier act with appropriate songs, until an occasion in Dublin when he was told to alter it at the last minute in case it was too provocative of any "troubles"; so he improvised the huge moustache, quiff of hair,etc. and guyed the whole thing. Later, keeping the Army boots, he adopted his "junkshop evening dress" outfit. He specialised in surrealistic and witty monologues delivered in confidential forte voice reminiscent of the market trader; his was the original "Road to Mandalay" skit (later done by fellow Liverpudlian Ken Dodd). Echoes of Dan Leno have been seen in his material; he is said to have inspired Beatle John Lennon's (feeble) attempt to write a witty book; and I suppose a modern relation is Les Dawson and his long monologue - which singularly lack Bennett's own robust optimism in his own material.

He was in Royal Command Performances in 1926, 1931, 1933 and 1934; and one must mention that in one he delivered his skit, "The green tie on the little yellow dog" with the addition of a very vulgar Hindustani word, knowing that King George V was acquainted with this language. The King, (if no-one else) roared with laughter. Bennett was truly "Almost a Gentleman"!

In 1930 he went blackface, as Moses Washington Lincoln in "Alexander and Mose", first with James Carew for a short while, and then from 1931 with Albert Whelan, in a deadly accurate take-off of the "Moran and Mack" type of "coon dialogue". (Look out for HMV record, "In dark subjects" by these two.) I hope I am correct in recalling that he died in his dressing room at the Blackpool Tower, like a true pro. He is described by Stanley Holloway as a great amateur performer who never really became "professional" but this is surely unfair. Judging by the imperfect evidence of his records, and also by those who saw him, it would seem that he had perfect timing and the trick (like Max Miller) of keeping vulgarity acceptable and not "losing" the audience, while giving the impression of one who has reluctantly come on to "do a turn" whether you like it or not. His records were mainly on 10-inch and 12-inch Columbia, on Regal / Regal-Zonophone, and Rex. And that's all there is of that..... (except to add that some of his records are reissued on a Topic LP.)

Out of the many favourites I finally chose his parody on "The Charge of the Light Brigade" (study the original first), and hus observations on The League of Nations - which regrettably have lost some point in the light of the absurdities currently perpetuated by the E E C over the size of our fish, eggs and so on... And I particularly like the surrealism of the empty taxis, which reminds one of Mr. Chamberlain going to Munich, perhaps.....

THE CHARGE OF THE TIGHT BRIGADE on Columbia 9205 (WAX2310)

Now listen, people, I was very nearly late for the entertainment this afternoon - it wasn't my fault. My grand father mislaid his false teeth and I had to stop at home and help him to chew. Well, while I'm at it, I'd better tell you about the rest of the family. My aunt Mary is the fattest woman you ever saw. She weighs three pounds more than a horse. The only thing she can buy readymade is her handkerchief. She sent her nightdress to the laundry and they sent it back, and said "We don't wash tents." The doctor told her horseback riding would reduce her weight,so she tried it. At the end of the month she had gained two stones - and the horse had lost seven. Her husband is just opposite - he's tall and thin. If he ever fell down, he'd be half way home. He's so tall, he has to use a stepladder to comb his own hair; and so thin he drinks muddy water so people can't see through him. But you don't want to hear my family troubles - I came out here to recite. So pin your ears back and listen to this.

The Charge of the Tight Brigade.

Half a league, half a league, Football League onwards!
In fifteen charabancs rode the six hundred.
This is the tale of a football match where men fought to their death,
A tale of forwards, backs and fronts, and footballs filled with breath.
The famous Chelsea Totspurs (what a name! There's nought could kill it)
Were playing Woolworths Arsenic for the Cup - and the beer to fill it.

There in the stands they stood
Hoping the match was good
Up to their knees in "mood" (well, it rhymes!)
Noble six hundred.
The band was blowing bubbles, doubles, trills, and frills and rolls,
And a pair of cows were busy chewing grass from round the goals.
The good old Totspurs came on first, a hefty lot of kicjers;
They all wore shinguards on their shins, and mudguards on their knick ers.

"Forward!" cried Marshall Hall
"Bring out that busted ball!
Answer your country's call -
Who killed Rob Cockin?"
"Pass!" shouted Corky Flynn,
" - pass me a double gin."
Who's kicked the Captain's chin,
Pushed all the dimples in?
Rude girls began to grin
His pants were giving in,
Lend him a safety pin.
Or pop goes the weasel!

Half backs to the right of 'em!
Switchbacks in front of 'em! Tuck in your jersey!

Centre, and have shot,
Cannon, in off and pot -
Don't hit the baby's cot -
Someone has blundered.

They tackled them and tickled them, but give the men their due
The ball bounced swiftly to and fro - and sometimes fro and to.

And when they'd scored fifty goals
Postmen delivered the coals
Boy Scouts climbed up their poles
All waving sausage rolls
Navvies in camisoles
Went to their better 'oles
Back, back, to draw their doles,
To buy silk pyjamas.

Then cam an awful smash
Goalposts fell with a crash,
Hit one bald head a bash,
Shingled a bloke's moustache
(But don't tell his mother).

The referee put his foot down with a most decided smack,
He ordered eight men off the fireld, and fetched eleven back.
He tried to blow his whistle but they pushed it through his face:

1628

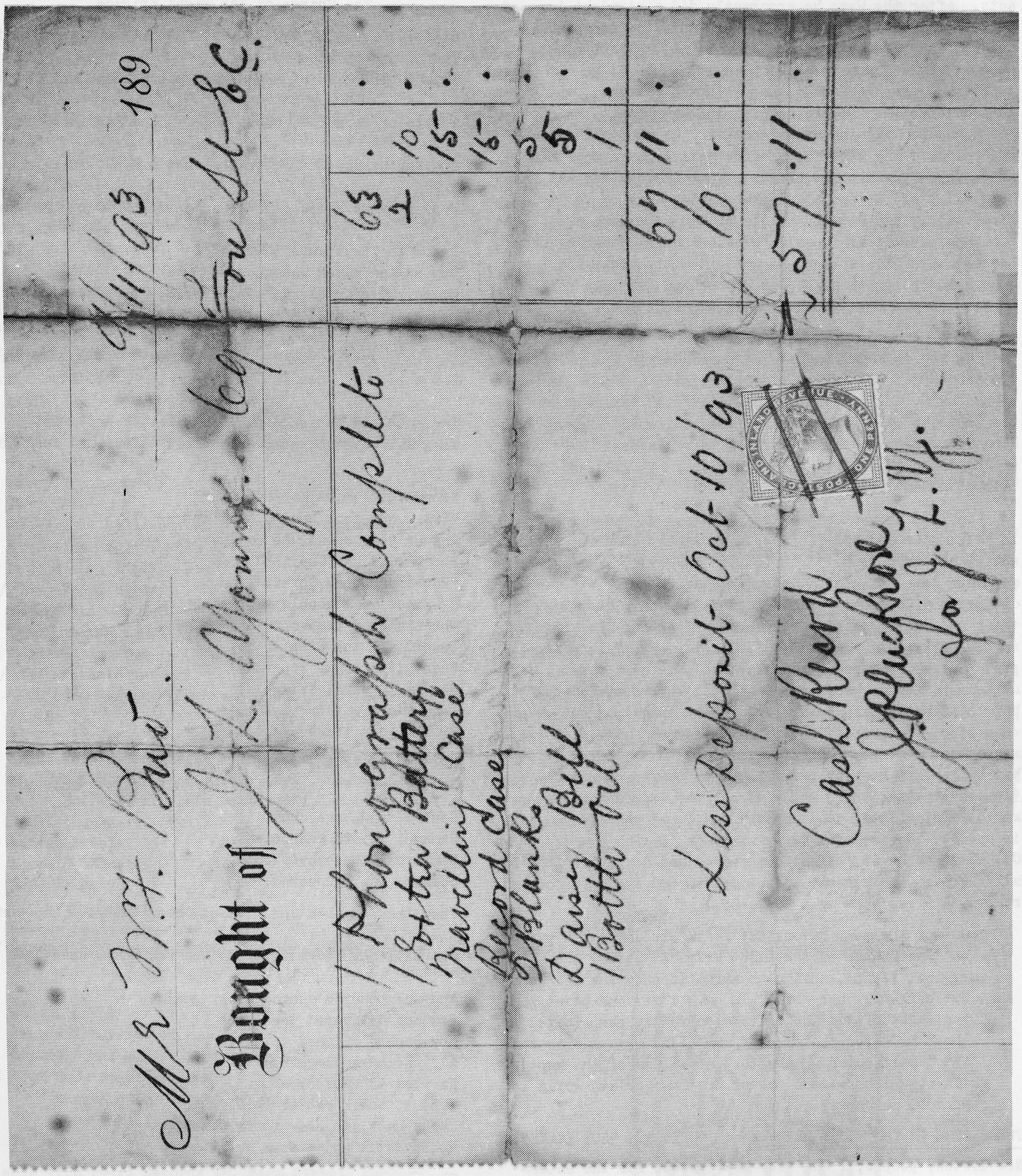
He'd two black eyes, and his trousers torn in a very
awkward place.

Offside! Leg before!
Inside to have one more
Outside the canteen door
Stood the six hundred.

Oh, what a charge they made!
Oh, what a canteen raid!
All drank and no-one paid.
Honour the tight brigade,
Chock-full of (hic!) lemonade!
NOBLE SIX HUNDRED!

Taraaa! That's it - me off.

HISTORIC RECEIPT



In 1893, Edison Phonographs were available only on hire from the Edison Bell corporation, which held the Patent for dealing in Phonographs. Some other entrepreneurs, such as Jonathan Lewis Young, who operated from 69. Fore Street, London E C, managed to import Phonographs into Britain, either whole, or as parts, contrary to the Patent. The above is a historic documant showing that J. L. Young did actually sell Phonographs outright, which was illegal for he should not have such items for sale. During the December of 1893 Mr. J. L. Young went extremely hurriedly to live in Holland, otherwise he would most likely have been spending time in one of Her Majesty's prisons instead of enjoying the pleasures of selling Edison's products to the Dutch. After a few years, when the climate in London was "less hot" he returned to resume business there. During 1893 he published, from 69 Fore Street a little magazine named "The Phonogram" of which we have reprinted the first three issues. The originals are exceedingly rare. We would welcome the loan of the others.

A partial listing of **HUDSON** records.

During the 1930's the de Wolfe publishing company issued records under the H U D S O N label. The label was a brick red with the word Hudson at the top. To the left of the word was a treble clef and under it a silhouette of some bandsmen whose instruments were sticking up. Details of the piece onn the record were in panels of very pale duck-egg blue. Around the bottom was 'Made in England by the Hudson Record Co" plus the usual copyright admonishments.

We assume M. de Wolfe to be the owner of the label. Walter Warren, given as arranger, was the musical director for the records. His task was somewhat limited, for many of the Hudson records seem to use the matrices of other companies, of which we have identified Filmophone, Phonycord, Edison Bell, and Tono - which latter is thought could be that firm which operated in Berlin. If someone has a Hudson catalogue we should be grateful to loan it. This listing is compiled from records seen by your editor.

WF 415 M'Appari tutt' amor, from 'Martha' by Flotow (BT 2142)
On with the Motley,from 'Pagliacci' by Leoncavvalo (BT 2149)
Both sung by Joseph Amandi, tenor, and from Filmophone. First side acc. Joseph Lewis & Orchestra (by courtesy of the B B C, second acc.by New Cumberland Orchestra.

WH 416 Excerpts from 'The Mikado' (Gilbert & Sullivan) (AGH 133 and AGH 134)
2 parts. The International Opera Co. with solo singing chorus & full orchestra.

WH 530 Hungarian Dance (Brahms,arr. Wal Warren) (AGH 117 and AGH 118)
2 parts Court Symphony Orchestra

WF 531 Mighty Lak a rose (Nevin) (F1790)
If I might only come to you (Squire)(BT2422)
Both sung by Olive Groves with piano acc. First title was on Filmophone 354

WF 533 The clock is playing (Blaauw) intermezzo (BT 2080)
Grasshopper's Dance (Bucalossi)intermezzo(F 1376)
1st tune=John Johnson & orch. 2nd=Reginald King & Orch.
1st was on Filmophone 376. 2nd was on Filmophone 404

WF 741 Intermezzo - 'Cavalleria Rusticana'(Mascagni) (BT 2219)
In a monastery garden (Ketelby) (BT 2277)
Ena Baga playin g WurliTzer organ.
Monastery was on Filmophone 450

WF 742 Parlez-moi d'amour (Lenoir-Sievier) (BT2286)
Plaisir d'amour(arr. Earle Berwick,Martini)(BT2299)
Celeste Alonti, soprano with WurliTzer organ.
Both Filmophone matrices.

WF 743 At Dawning (Cadman) (BT 2180)
The English rose (German)(BT 2181)
Both Filmophone matrices.
Jan van der Gucht, tenor, acc. piano

WH 851 The Yeoman of the Guards (Sullivan,arr.Godfrey)
2 parts (AGH 109 and AGH 110) Guards Band

WF 855 Serenata (Toselli) (BT 2164)
La donna e mobile, from 'Rigoletto' by Verdi. (BT2166)
Enrico Amandi, tenor, with orchestra.
Both Filmophone matrices. 2nd. tune= Filmophone 457

WH 856 Zampa - overture (Herold, arr. Wal. Warren)
2 parts. (AGH 107 and AGH 108)

WF 965 A little bit of Heaven (Brennan & Ball)(BT 2191)
Mother Machree (Olcott & Ball) (BT 2187)
Both Filmophone matrices. 2nd tune= Filmophone 459

WF 969 Romance (Rubinstein)(BT 2129)
Traumerei (Schumann)(BT 2123)
Frederick Hartley Quintet
1st tune= Filmophone 436. 2nd= Filmophone 437

WH 1275 Christmas Bells 2 parts (F 1744 and F 1746)
The Regal Orchestra. Both Filmophone matrices.

WH 1276 Christmastide tunes (Walter Warren) 2 parts (WH 1018-2 and WH 1019-1)
De Wolfe and his Orchestra

WF 1285 Because (Teschemacher - d'Hardelot) (F1388)
Until (F1387)
John Coleman, tenor, acc. piano.
Both tunes= Filmophone 277

WH 1286 Destiny Waltz (Baynes) (F 1739)
For ever or never (Waldteufel) (G 59-1Y)
New Cumberland Orchestra
Two quite different orchestras are involved here. 1st. tune=Filmophone 357. 2nd tune is by a "Viennese" type orchestra recorded in a large hall.

WF 1395 Parted (Tosti) (284)
O sole mio (Di Capua) (283)
Enrico Amandi, tenor, with orchestra.
? both from Filmophone

WP 1399 Jean Bart (Porret), march. (JP 131)
Spanish March (Porret) (JP 113)
Julien Porret & his Parisian Symphonic Orchestra.

WP 1400 The Barracks (Porret), march (JP 51)
Light of foot (Porret), march (JP 50)
Julien Porret & his Parisian Symphonic Orchestra

WH 1613 The Butterfly (van Marcy) air de ballet (7850)
Foliosa (van Hoorebeke) waltz (7841)
De Wolfe and his orchestra

WH 1614 Les Saltimbanques (Ganne-Tavan) (8163)
Mignon (Tavan - Thomas) Grand selection (8169)
Metropolitan Symphony Orchestra.

WF 1619 Lagrimas (Carios) tango (G 65-1)
Muguette (Porret) waltz (JP 102)
1st tune played by Venezuela Orchestra. ? from Filmophone
2nd tune played by Julien Porret & his Parisian Dance Orchestra.

WC 1622 The Daughter of the Regiment (Offenbach)
?should this be "The da_ughter of the Drum Major?
2 parts (9446 and 9447)
De Wolfe and his orchestra

WG 1725 Florentine March (Fucik) (M1725)
Farewell of the Gladiators (Blankenburg)(M1726)
Metropolitan Symphonic Orchestra

WH 1745 Tennis Flirt intermezzo (JP 167)
Love's Idyll intermezzo (JP 145)
Julien Porret and his Symphonic Orchestra

WH 1800 Old King Cole (WH 4000)
The Doll Shop (WH 4001)
Both from H. Baynton-Power's Nursery Rhyme Suite
De Wolfe and his orchestra

WE 1804 Hydropathen (J Gungl, arr. Walter Warren)waltz (11474)
Valse Caprice (Rubinstein, arr. W. Warren)(01124)
? is 11474 a Phonycord matrix? It is played by Mayfair Salon Orchestra
2nd tune played by The Hudson Symphony Orchestra

WE 1807 Praeludium & Fugue in F Major (Bach-Baer)(12085)
Largo (Handel) (aar. Pierpoint) (12088)
1st tune played by Grand Organ
2nd tune played by Organ and String Orchestra

1630

WH 1808 Ah! Viva la España (Louis Noiret;arr.W.Warren)
(ST 589) Paso Doble
Pretty Ragamuffin (Paul Cambier;arr. M de Wolfe)
(ST 639) Intermezzo
Both played by the Hudson Symphony Orchestra (in a large hall). 1st tune is not that of similar title over-played during the 1970's. The label of this rec- is maroon all over with design and lettering in gold.

WE 1809 Frederick the Great. Grand march arr. W Warren
(Tono 911)
York March (Beethoven, arr. W Warren)(Tono 912)
Guards Band (recorded in a large hall)

WE 1810 La Paloma (Yradier; W Warren) Spanish tango song
(11068) (? from Phonychord?)
I love you (Pichowski, arr. W Warren) waltz(2094)
1st tune played by Eddy Wallis & his orchestra(small)
2nd tune played by Hawaiian guitar and Hudson Radio Orchestra

WE 1811 Great Masters Selection. Organ solo (13761)
Softly awakes my heart (Saint Saëns) organ solo
(13760)
Organ solo on label, but this is Harry Davidson at the Commodore, Hammersmith, from Edison Bell 5380.

WE 1812 Impromptu in A flat major (Schubert, arr. W Warren)
(12540)
Song without words (Tchaikovsky,arr.W Warren)
(12537)
? Edison Bell or Phonycord?
Both played by Artists String Quartet

HEB 1813 Hungarian Rhapsody No.13 (Liszt, arr. E Rappee)
2 parts. (12559 and 12560)
British Symphony Orchestra. This is Eldridge Newman & his symphony orchestra from Edison Bell Winner 4978

WH 1814 Wedding of the Rose (Jessel) (14396)
Intermezzo (M de Wolfe) (WH 1025-1)
Both played by Hudson Radio Orchestra
1st tune is actually Joseph Muscant & the Commodore Orchestra from Edison Bell Winner 5513.
Matrix on 2nd tune is similar to some later Ed Bell's but sounds poorer.

* * * * * * * * * * * * *

We shall be grateful to receive details of any other Hudson records, or any positive facts. Plus the loan of catalogue or lists showing other issues.

E. B.

* *

CORRECTION to The Monte Rey Story, Part 4

A bad typographical error occurred on page 1563, column two, just by the right hand top corner of Monte's photograph. The date should be:-
16th. August, 1941.

* *

THE FRED GAISBERG DIARIES — Part 5

1900

Monday 3rd. July. That afternoon we visited St. Peter's I thought I had seen beautiful churches in Russia,but here was a grandeur and beauty beyond all comparison. The approach and huge dome all in grand proportions. Inside the columns of rare, polished marble, huge heroic statues. Here is Angelo's statue of Mary holding Christ just as he is taken from the Cross. We saw the famous old statue of St. Peter, with its foot worn away by the kisses of the devout pilgrims. While we were there we saw a band of weary pilgraims enter the church on knees and come up to the statues, and with reverence that was inspiring bow and kiss the foot of St. Peter. One woman traversed the entire length of the church on her bare knees. We were so fascinated that we hated to leave. That night we visited a popular café chantant.

Tuesday 4th. July. We visited the rare and valuable collection of paintings and sculpturing at the Vatican.Here we spent about four hours but four hours hardly suffices to do justice to this marvellous collection. We first entered the Capella Sistina, richly frescoed by the most skilful Florentine artists, among them Angelo. These are acknowledged to be the finest frescoes in the world. The Pope officiates at most of the celebrations here. We then entered Raphael's Stanze. The frescoe's here are said to be Raphael's finest, and have no rivals even among modern paintings.

In the picture gallery, founded in 1815 by Pius VII by collecting pictures given back by the French and adding others. It contains only masterpieces of the first rank. Here are a large number of Titian, Raphael, Murillo, Perugino, Leonardo da Vinci, Rubens, etc. The great and last picture of Raphael's "The Transfiguration" impressed me greatly.

The Museum of Antiquites was next visited. This is the most valuable in the world, and to create it all the pearls and choice statues exhumed from the Roman ruins and also from Pompeii, Athens, and Egypt have been sought out and acquired. Here I recognised the originals of a lot of copies I had seen in the various countries I have travelled through. I could have remained here for hours and hours without tiring. One cannot help from marvelling at genius and skill of the old Roman and Grecian sculptures.

The Vatican is the largest palace in the world. It occupies 13¼ acres of ground, and contains 1000 halls. Started in 1300 and used entirely as the home of the Pope. As the Church and Civil government are on bad terms, the Pope has a guard of Swiss soldiers on duty around the Palace.

In the afternoon we hired a carriage and drove down the Via Appia, still in good preservation. We passed the church in which they shoe the footprint of the Lord. The legend goes that as St.Paul was fleeing the city where he would be martyred, he met his Master and enquired, "Domine, quo vadis?", to which he received the reply, "Venio iterum crucifigi".

We reached the catacombs of St. Calixtus. Escorted by a monk we descended into these gloomy depths and wandered for half an hour in this retreat of the early Christians. We were shown the tombs where the martyred Christians were laid to rest, and the chapels where they secretly held their communions with the Lord. These Catacombs are very extensive and measure some 15 miles, and were the burial place of over 1,000,000 Christians.

Weds. 5th. July. We started for Milan, passing through Florence and Blogna. Arriving at the Hotel Milan about 9 o'c we entered, and were lucky enough to see the ~~gre~~ great composer Verdi. Fine-looking maestro now bent ~~w~~ with age, yet with a distinguished look. He must be about 86 years old.

Sat. 8th. Today Royal returned to London. I was left to continue the recording by myself.

During the week of 9th. to 15th. I was engaged in making records. These include Grand Opera choruses with orchestra accompaniments, solos with orchestra accom - so far the most pretentious yet attempted on a talking machine.

During this time Miss Wolseley, and English girl, would assist me, and we spent some pleasant evenings together.

On the 15th. of July, Sunday, I left by the St. Gothard Express for Paris, where it was previously arranged Carrie was to meet me. I found Carrie with Mr. & Mrs Royal stopping in a boarding house in Rue Druot.When I arrived in Paris, though two days late for the great fëte of the 14th, I still found the city decked in gala attire. During our stay of 3 weeks in Paris, we spent frequent evenings at the exhibit. It was quite our usual custom to dine there. In the Street of All Nations were restaurants of evry nationality, so we could not complain of lack ov variety in cooking. Prices were rather extortionate, and we had to be very economic.

The Exhibition is grand and beautiful. The design of the buildings magnificent, and the ground - layed out with parks and fountains - present a pretty picture. The illumination at night is very brilliant, especially when the great Eiffel Tower, with its thousands of lamps covering it from top to bottom, is lit up.

The different exhibits are complete and numerous. The machinery hall interested me above all. This dep artment covers about five acres of ground, and the different machines are all working. The side shows are many but lack novelty. I saw the great telescope said to bring the moon within a yard of you. One of the most novel side shows was the journey from Paris to Constantinople. The audiences are seated on an oscillating platform, and are tossed and shaken up in imitation of the movements of a ship at sea, while moving scenery passes before you.

I visited the coal mine and crystal house, also Joe Fuller's theatre, where we saw a very interesting drama performance by a troupe of Japanese. Later in the week we engaged this troupe of Japanese to make records for us.

One afternoon Carrie and I visited the Louvre. We saw a performance of the"Walküre" in the Opera House and went to the great Hippodrome, where we saw a grand spectacular production employing about 1,000 people and 200 horses. (The Jardin de Paris & Moulin Rouge did not escape us.) One evening I took the Howe girls (daughters of Dr. Howe of Washington) to see one of these performances.

My friend Al Clark has just married. His wife is a sweet American girl and well-to-do. Ed Footman was stopping in our boarding house.

On the 4th. of August Carrie and I started on our return to London. En route we stop for one day in Brussels, which is certainly a strong rival of Paris for beauty. Its boulevards and streets are fine and regular, and ot has some beautiful buildings and parks. We went over the city thoroughly. We visited the cathedral.

Brussels delighted us and we decided it was (next to Washington) the prettiest city we had ever seen. On Sunday I took a run over to Antwerp simply to look over it. It is also a city of fine boulevards.

On Monday we arose early and after taking a farewell ride around beautiful Brussels we embraked for Ostend, arriving there about 10.30. The morning we spent promenading the grand esplanade and enjoying the bracing salt air.

Ostend is the swellest,finest seaside resort in Europe, so one sees on this promenade some handsome women and men. All the villas are permanent solid structures, so present quite a different appearance from an American seaside resort. In the afternoon it started raining and blowing, and things did not look well for our crossing that night. At 11 o'c we embarked for Dover (England).

This night I passed the most miserable period of my life. The worst storm of the year was raging, and our little steamer was being tossed about like an eggshell The boat was crowded, and most everyone was sea-sick, myself included. We were two hours late arriving into port. We arrived in Dover at 5 o'c a.m. Tuesday, and proceeded immediately to London, arriving there at 8 o'c. We take lodgings in 23 Montague Street along with Darby. During the week we remain at home for the most part, only attending the Middlesex Music Hall for novelty.

Aug.12. Sunday. We arose early, had breakfast at the Vienna Cafe, then mounted a bus and travelled through the heart of the city to Whitechapel, passing the famous Petticoat Lane where we saw the dense mob of costers gathered to indulge in the luxuries of lemonade,fried fish, cooked peas, and other cheap edibles offered by the vendors.

Returning to Charing Cross we mounted another bus and enjoyed a beautiful ride through the West End,Kew Gardens to Richmond. In this beautiful garden of the banks of the picturesque Thames we lounged during the hot part of the day, and towards evening we took a row on the river and mingled among hundreds of little crafts filled with pleasure seekers.

The day was perfect, and I never quite spent so restful a day. We reached home about 9 o'c and after a glass of beer and a sandwich in Gambrinus' we went to our lodgings.

Aug. 13 - Monday. Quiet. A stroll round the busy Piccadilly section.

14 Tuesday. Ed Footman and myself spent an evening with Mme. Roma, one of our artists. Mme. Roma treated us to some songs. There was also a fine baritone and a contralto who sang. We decided to take rooms here at No. 66 Gower Street on Roma's recommendation. Mrs. King runs the house.

15 Wed. We saw Royal off. He starts for America. Carrie and I took the 9.15 train from Euston for Kenilworth. Arriving there at 11.30, a brake conveys us to the old historic ruins of Kenilworth Castle. We were fortunate in having beautiful weather. The ruins are enormous, and enough remains to give one an idea of the vastness and strength.

A half hour's drive through beautiful country brings us to Warwick. Here we had a good lunch at the Arms. After lunch we proceed through the extensive castle grounds to the Castle. A guide shows us through some of the apartments. The interior is not so rich or striking, but the exterior is most picturesque. The grounds are especially pretty and well layed out. The Castle dates from the 14th. Century.

We next drove 7 or 8 miles to Stratford upon the Avon, a quaint old village on the banks of a pretty little river. We inspected the house in which Shakespeare was born, and other relics connected with this great sage; also the church in which Shakespeare and his wife are buried (Ann Hathaway).

We had tea and started for london by the 6.99 (??) p.m., arriving there by 10.30, well pleased with what we saw and with memories of beautiful English country and scenery that can never be erased.

16 - Thursday. We, in company with Darby, spent the evening in Earl's Court, journeying there in the "tuppenny" tube or the new underground electric railroad. This road is a great achievement. Large immense elevators convey you to the underground platform. The trains resemble those of the New York Elevated Roads.

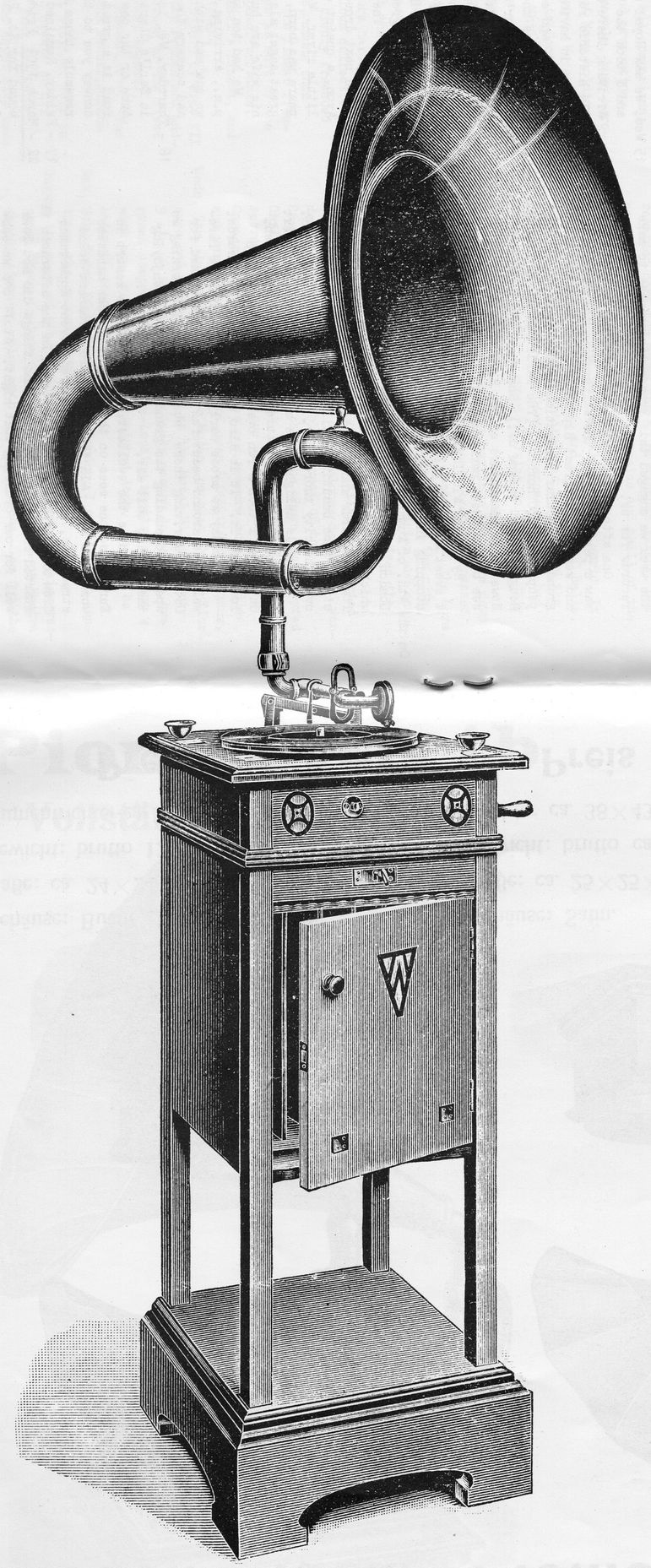
17 - Friday. Remained at home.

22 - March 1901 Friday night I leave the Victoria Station, bound for St. Petersburg via Flushing. Since Tuesday I had a huge task making preparations for my Russian

(continues on page 1638)

Trombophon-Automat

Modell 1909



Vollständig selbsttätiger Automat mit Tonarmsperre!

Selbsttätig ein- und ausschaltend!

Plattenteller 30 cm.

Maße:

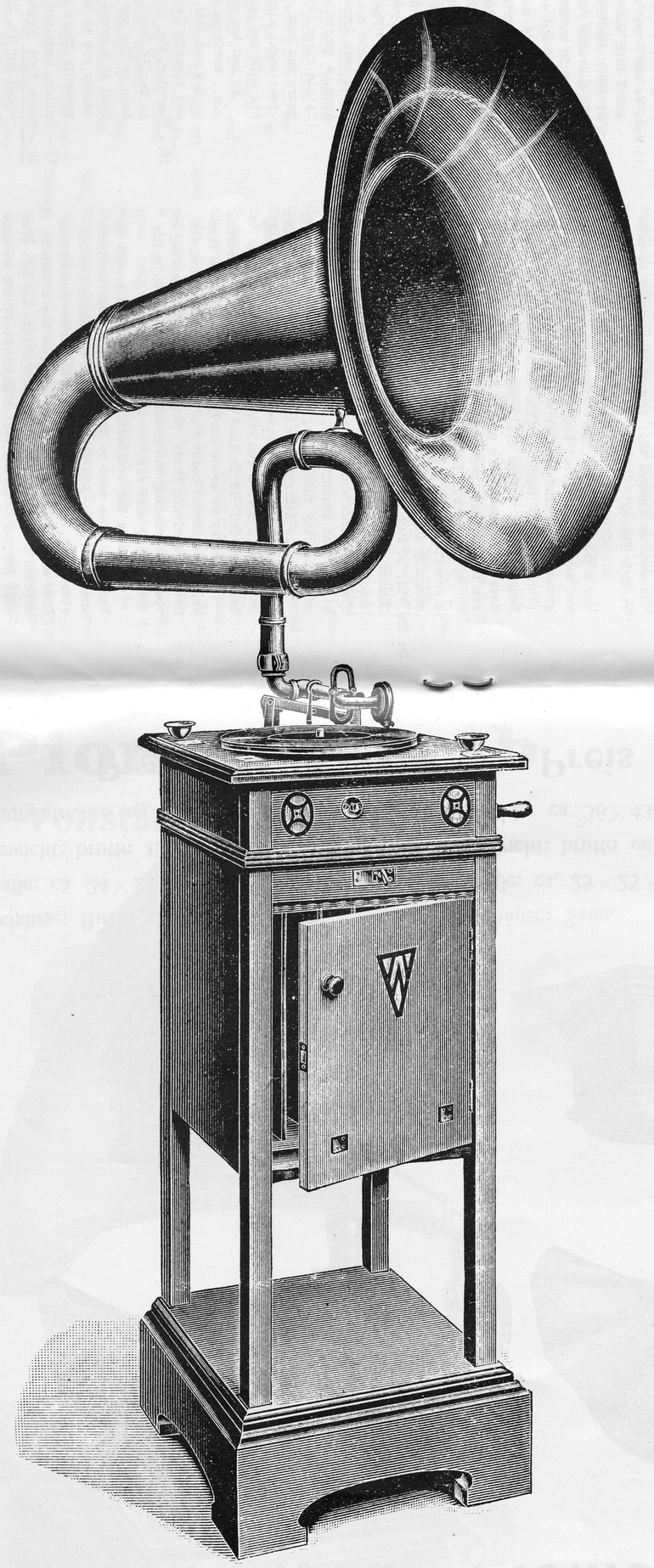
Gesamthöhe des Automaten:	ca.	225 cm
Höhe der Säule:	„	120 cm
Tiefe der Säule:	„	48 cm
Breite der Säule:	„	44 cm
Gesamtlänge des Trichters, Windungen mitgemessen:	„	305 cm
Schallöffnung:	„	85 cm

Dieser Automat hat eine enorme Tonfülle, ist an Wohlklang und Reinheit unerreicht.

Preis Mk. 420.—

Trombophon-Automat

Modell 1909



Vollständig selbsttätiger Automat mit Tonarmsperre!

Selbsttätig ein- und ausschaltend!

Plattenteller 30 cm.

Maße:

Gesamthöhe des Automaten:	ca.	225 cm
Höhe der Säule:	„	120 cm
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Schallöffnung:	„	85 cm

Dieser Automat hat eine enorme Tonfülle, ist an Wohlklang und Reinheit unerreicht.

Preis Mk. 420.—

Modell Ideal



Gehäuse: Buche, Farbe nach Wahl.
Maße: ca. 24×24×13 cm.
Gewicht: brutto 12 kg, netto ca. 4½ kg.
Blumentrichter ca. 34 cm Schallöffnung, ca. 41 cm

Preis Mk. 21.—

Pionier Nr. 5



Gehäuse: Satin.
Maße: ca. 25×25×14 cm.
Gewicht: brutto ca. 14 kg, netto ca. 5 kg.
Trichter ca. 38×43 cm.

Preis Mk. 25.—

Pionier Nr. 5c



Gehäuse: Eiche.
Maße: ca. 30×30×15 cm.
Gewicht: brutto ca. 14 kg, netto ca. 5 kg.
Trichter ca. 38×43 cm.

Preis Mk. 31.—

Pionier Nr. 1b

Vollständig zuverlässiger selbsttätiger Apparat



Gehäuse: Polysander mit Goldleisten.
Maße: ca. 41 × 44 × 33 cm.
Blumentrichter ca. 62 × 70 cm.

Preis Mk. 116.—

Pionier Nr. 2 u. 3

Vollständig zuverlässiger selbsttätiger Automat



Gehäuse: imitiert Eiche gelb oder grün.
Maße: ca. 44 × 44 × 26 cm. Gewicht: ca. brutto 28 kg, netto 15,7 kg.
Nickeltrichter ca. 70 cm. Blumentrichter ca. 62 × 70 cm.

Preis Mk. 120.—

Automat „Lipsia“



Gehäuse: Polysander mit Goldleisten.
Einschaltung durch Druckknopf! Selbsttätig ausschaltend!
Maße: ca. 40 × 40 × 21 cm.
Gewicht: brutto 35 kg, netto ca. 9,5 kg.
Blumentrichter 60 × 46 cm.

Preis Mk. 70.—

Automat Pionier Nr. 1



Gehäuse: Eiche.
Einschaltung durch Druckknopf! Selbsttätig ausschaltend!.
Maße: ca. 40 × 39 × 20 cm.
Gewicht: brutto ca. 22 kg, netto 13 1/8 kg.
Trichter: Nickel ca. 70 cm, Blumen ca. 56 × 65 cm.

Preis Mk. 90.—

Pionier Nr. 6



Gehäuse: Birke.
Maße: ca. 31×31×14 cm.
Gewicht: brutto ca. 11 kg, netto ca. 6 kg.
Blumentrichter ca. 52×38 cm.

Preis Mk. 35.—

Pionier Nr. 7



Gehäuse: Polysander mit Goldleisten.
Maße: ca. 33×33×15 cm.
Gewicht: brutto ca. 21 kg, netto ca. 6 kg.
Blumentrichter ca. 54×45 cm.

Preis Mk. 52.—

Pionier Nr. 9



Gehäuse: Eiche.
Sehr dauerhaftes Zugwerk.
Maße: 38×38×22 cm.
Gewicht: brutto ca. 20 kg, netto ca. 10 kg.
Blumentrichter: 60×46 cm.

Preis Mk. 70.—

This trip is to last two weeks, as I am to be in London by 10th. April to meet Royal, who will initiate me in the making of big plates. While speaking of it to Mr. Owen, I reminded him that I was the first to make a large Gramop plate at high speed.

During the lapse in my diary some eventful and interesting things have happened. Our Gramo. Co. has been re-organised and capital enlarged to £600,000. It is now called the "Gramophone & Typewriter Limited"! A 3% dividend was paid on common stock and a 1¼% on preferred. My cheque amounted to £126. 00. I have invested my savings in two bonds, (U S R R) one Alton & Chicago and the other Southern Pac.

H. R. M. Queen Victoria died on the - Feb. The funeral occurred two weeks after, and I saw it in Hyde Park. It was a very imposing affair. The coffin was on a gun carriage. The new King Ed.VII followed on horseback; then followed, also mounted, the German Emperor William II and King(s) of Belgium and Greece. Then came on foot the ambassadors of various countries and Members of Parliament. By the Queen's special request, they only played one of three funeral marches, Chopin's, Mendelssohn's and Dead March in Saul. The crowds gathered to witness this spectacle were simply colossal. I saw also the ceremony of Ed VII proclaimed king. I am fortunate in knowing a very agreeable American friend by the name of Cook, living Barnes Common. They are hospitable people, and I have spent many a nice Sunday with them.

During the Winter, Footman, Royal, Addis, Darby & I Powers, gave a number of dances which proved very successful affairs. The first was given in my laboratory at 31, Maiden Lane. The next one was given at Cook's Some delightful people we met at these were the Misses Morris, the Misses Cooks, Miss Kelley (a little actress from the Shaftesbury).

I have made a charming acquaintance with Mddle. Otto-Booney (?Ottoboni), a soprano who did some work for the Co. I have spent a number of pleasant evenings with them.

Raphof of St. Petersburg called in London and spent 2 weeks there. I and Footman were withhim nearly all the while. He is a brilliant man and true artist, but a devil for intrigue and foxiness. He put some bad notions in my head concerning breaking away from the Co. He is said to have caused his partner Skuridin to commit suicide.

I am endeavouring to get my brother Will over here with me. Mr. Owen has sanctioned the idea, and has offered him £4 per week.

23 - Mar. The trip to Berlin was uninteresting. I arrived there at 7 o'c Sat. night. Was met by Darby at Station. We drove to the office, passing on our way the new store on Fredericks Str. At the office, Darby showed me his recording plant, and we then went to Mr. Birnbaum's chambers, where he cordially greeted me and outlined the plan of my Russian trip. We had a very good dinner, and at 10.30 I left with Sinkler to catch the 11 o'c train for Petersburg. At the station I exchanged overcoats with Sinkler. This gave me his very heavy fur coat.

The train ride was very wearying except at Wilna the frontier. The latter place is always interesting for me, as it means a lot of work unpacking and exposing my luggage. This station is called Eidkunen. At Wilna we stopped for ½ hr so I jumped in a carriage and drove round the town, passing Chopin's house.

On Monday morning 25th. 8 o'c I arrived in Petersburg, and was met at the Station by Mr. Rodkinson, our Russian manager. A heavy snow was falling and the weather very cold, so my hopes for a regular Russian Winter was rewarded.

I am to stay with Mr. Rodkinson, who lives over his offices. My lab is nicely adapted for the owrk. I met Mrs. Rodkinson at dinner. A very sweet lady. The day occupied in making preparations. In the evening we had a game of cards.

25th, Made records of a baritone. In the evening Mr. & Mrs R. I. and Mr. Friedberg drove in sleighs to Christofski, where we interviewed some artists; then went to the Acquarium (Variety Hall also) where we had supper. A joke passed on me by Mr. Friedberg.

26th. Wednesday. We went to the opera "Eugene Onegin" by Tchaikovsky. The performance was given by the Imperial Opera troupe at the Conservatory of Music. It was a very fine production. The tenor (Sobinov) and baritone (Maksakov) were especially good actors. Both have since sung for us. Sobinov is the tenor and Kastorfsky is the baritone. The second act is especially grand, and a beautiful valse movement moves through the entire act. It is a ballroom scene in which the quarrel takes place. Soprano letter song 1st. act especially fine. The Conservatory of Music is a grand building costing over $3,000,000 to build.

Thursday 27th. Took a short drive with Mrs. R.

Sunday 30th. Met the Chef de Orchestra of the Curaisseurs Reg. A fine fellow, Bohemian by birth. We took a fancy to each other, and when I departed - as is the usual custom - he kissed me on each cheek. He organisation played remarkably well, and as is characteristic of all Continental bands, they punctuate the rhythm very emphatic. The men, taken individually, are not good musicians, but in ensemble they play as one man and follow the slightest whim of their conductor. Their playing of the Russian Trepaks was especially interesting to me. The movement starts rather deliberate, and gradually the tempo quickened. The Chef complained that he had such poor material in his band. He says that they come to him from farms and stables, gifted with little more intelligence than the horses and cattle of their stables. He selects the most likely and starts to make musicians out of them. He also has a school of young lads enlisted in the Army service, and as soon as they become proficient they are placed in the band. To look at the band one is struck by the utter lack of intelligence displayed in their countenances. Most every Regiment has a "Singing Chor" - male chorus - and one choir that sang for us made beautiful music. The Russians have beautiful voices of great depth.

31st. Mar. Monday. I met a Mr. Adler, a big music dealer of Odessa. He has a brother, Felix Adler, who has a conservatory of music on 14th. Street, New York.

April 4th. The past few days have been much warmer and the streets are sloppy. During the morning I completed my packing and in the afternoon Mrs. R. and I went out to do some shopping. I bought a few trifles and souvenirs, also a present for Mrs. R. While passing through a new Arcade I was surprised to see Mrs. Raphoff in a shop, and upon further inspection I notice the shop is newly and elegantly fitted up and well stocked with Gramophones and talking machines. I ask Mrs. Rodkinson to excuse me for a short while, and I stepped into the shop to say "How do you do?" to Mrs Raphoff, and who should I find there but old Raphoff himself.

Raphoff explained that he was just starting a new shop, and showed me over the place. We then stepped out to have a bottle of wine together. Over our wine he explained to me his enmity towards Rodkinson, and we talked of other things. He asked me to take some presents, which he would purchase, to London for distribution among his various friends. This I did. He made frequent use of the words, "Never mind! I make the grosse acclame", which have now become favourite by-words between Ed and I.

I bid farewell to him. When Ireturned to Kazanski Platze, Rodkinson seemed very provoked that I should

have visited Raphoff.

Ten o'clock I was off - 254 records made during my stay. Rodkinson saw me off. The journey was tiresome and uneventful except that at Wilna I almost lost the train by lingering too long at the lunch counter.

Sunday Morning (Easter) at 6 a.m. I arrived at Fredericks Str. Station where Darby met me. He looked quite fagged out. We ha dcoffee in a café and chatted over things. I took the 8 o'c train to Hannover,arriving there at 12 o'c. Herbert Berliner, Zip, Sanders and Mr. Bartch met me. We drove to the factory, where I met Joseph Berliner, who took me on a tour of inspection through the factory.

We then went to Mr. B's home, where we had dinner. By 4.30 I was again on the train bound for Londond, where I arrived 8 a.m.

Monday 8th. Ap. I drove to the office and there met Royal and Mr. Owen. Thay day we made a few big records (ten-inch) and in the evening we had dinner at Mr. Owen's.

Tuesday 9th. This evening we saw the first night of the Alice Nielson Opera Co. in the "Fortune Teller". We (Ed. Royal and I) enjoyed the clever work and Americanism exceedingly. Royal came over on the same boat as the troupe and pointed out to us the different characters. We had supper at the Trocadero, where we met two of the troupe, Miss Dolly Western and Miss Ida Hamilton, both very pretty Americans. After supper we went to the "lab", where we had some dancing and singing. I have since taken Miss Western to supper.

Ap. 10. Saw Royal & Mr. Owen & Birnbaum off to America. Tonight Ed & I & George Powers & Miss Morris had supper at Gatti's and then went to Terry's, where "The Lion Hunters" - in which Mrs. Powers has a role - was giving its first production. Tonight we had supper at the Troc again.

Ap. 13 Sat. Troc & Miss Weston.

Ap.14 Sunday. Ed, I and Doc McCray spent the entire day at Barnes with the Cooks. Enjoyed a walk by the Thames that afternoon.

During the month of May I worked on the ten-inch records, making a set of rather indifferent plates. I attended a dance given by the Cooks and one by the Wisharts - both very successful. Most of my spare time was occupied in showing Miss Dolly Weston the sights of London. In fact every Sunday I spent with her. In the evening of the 4th. Sunday I attended Darnley's birthday party, where I met Dan Leno and Louie Freear.

May 31st. Brother Will arrived at Euston. Looks absolutely unchanged. The same staunch manly fellow. He brings me news of papa's failing in strength and the necessity of his retiring from business. Undoubtedly he felt awfully strange and depressed that night. But before many days he brightened up, and seems quite contented.

Saturday I took him to Geo. Powers for dinner.

Sunday June 2nd. Will, Miss Westone and I took an early train for Kingston on the Thames and rowed up to Hampton Court, where we dined at the Mitre. After wards we went through the grounds and Palace. Had a perfect day. In the evening we went to visit the Hydes.

June 4th. Tuesday evening Will and I - George Powers and Ed all went to see the "Lady from Texas". I after wards met Miss Westone.

Wed. 5th. Derby Day I started for St. Petersburg. Dolly went to the Derby with a S. A. fellow. She threatened not to go if I so desired it. Real good of her. Will & I - Ed and Miss Scott all dined together at Gatti's. I caught my train at 8.25. I arrived in Berlin Thursday 6th at 7 o'c.

Footnotes on the Diaries

Some notes on the first extract. Talking Machine Review, pages 1381 - 1384.

The dates given for part of Gaisberg's foreign tour require amendment and a possible misinterpretation of two entries should be noted. The dates are correct up to and including 4th. April, 1899. The next diary entry is plainly wrong:if 4th. April was a Tuesday then 5th. April could not have been a Thursday. Thereafter the entries for Wednesday 17th to Tuesday 23rd should be under the heading "May" and the existing May entries should be revised under the heading "June" so that the Leipzig visit was during May and the Budapest and Vienna visits were in June.

The possible misinterpretation arises because of Gaisberg's habit of using diary spaces for making advance notes as well as for writing up the events of the day in the appropriate space. When he is making notes in advance the date of the entry is wholly immaterial and irrelevant: consequently it is important to distinguish between notes and "proper" diary entries. This has to be borne on mind when looking at the 3rd & 4th. April references to Paris. It might be thought from these that Gaisberg was in Paris on thos dates; he was not. Similarly it might be thought that he recorded Ackté, Delmas, Affre, Caron and Bernhadrt as early as April 1899; he did not. Briefly the list was an aide-memoire for use when Gaisberg went to Paris as he did in July, 1899.

It is possible to relate certain entries in the diary to known recordings and thus to date the recordings and/or confirm the entries. So, for example, the entry for Feb. 3rd. "Cecil Maude 12 o'c" can be related to the recording of a scene from "The Little Minster" by Winifrid Emmett and Cyril Maude (Berliner 1065 matrix 1161) listed in Vol.1 of

JOHN MILMO

Bennett's "Voices of the Past" and dated by him as 3.ii.99.

It is also possible to relate some of the references in his diary to the relevant artists. Thus, under the heading of Leipzig, on 18th. May, Herr Frank called at 2.30 pm. This was the comic Anton Franck whose recordings are listed in Vol. 7 of Bennett & Wimmer in two groups 42437-42444 and 42451-42455. Sure enough, the diary records a further session by Herr Franck (to give his name its correct spelling) on 23rd. May. The recordings made by the Rheingold Trio are listed at 44068-44077 while Mrs. Wolf turns out to be Philla Siegmann-Wolff (43130-43132, 43134, 43136 and 43138-43141) and artiste who made later recordings which are listed in Bauer.

When the Budapest entries are examined there is found a reference to Herr & Frau Aranyi, tenor and soprano. These recordings would have been issued in the Austro-Hungarian series, and Herr Aranyi was almost certainly the tenor Desider Aranyi who later recorded in Prague in 1904, who was Hungarian by birth and who sang at the National Opera in Budapest between 1893 and 1900.

In the case of the Vienna recordings I can do no better than to refer the reader to the full list of the recordings, published and unpublished, made at this session which was printed in issue 69 of "Recorded Sound" (the journal of the British Institute of Recorded Sound) and compiled by Kelly, Perkins & Ward. Despite the omission from the diary of any reference to Adolf Ritter von Sonnenthal and Alfred Grunfeld, probably the most celebrated artists to record at that time, the baritone mentioned must have been Richard Waldemar while the tenor and coloratura were Fritz Werner and Frl. Halasz (the only singer to record any coloratura item at this session), Giampietro was

Josef Giampietro who made the first record in Vienna and then returned later to make two more and the references to Gushelbar and Thieming should be corrected to Edmund Guschlbauer and Hugo Thiming. Where Gaisberg refers to paying "Yodlers" on 17th. June this would probably be Marie Kiesel,a folksinger who recorded immediately before Profess or Gartner. Further correspondence between the diary and the "Recorded Sound" list is provided by the attribution of 9 songs to Waldeman (actually Waldemar) and 5 songs to Vaupel: the former made two series each of 9 records while the latter recorded one of 6 and one of 5.

By way of post-script it is a pity that the diary contains no entries for July. After they left Vienna, Gaisberg and Sinkler Darby moved on first to Milan and then to Paris, Leipzig and Paris again before the diary picks up again in Spain. There is a description of events in Milan in Jerrold Moore's book "A Voice in Time" taken from a later account written by Gaisberg.

"A Voice in Time"is published by Hamish Hamilton.

The address of the British Institute of Recorded Sound is 29, Exhibition Road, London SW7 2AS, and it publishes its journal quarterly.

IN MY COLLECTION

PATRICK MALHAM

There must have been dozens of labels issued with a very small circulation, either within a restricted field because the parent firm soon fell into oblivion and the 'catalogue' had no appeal. The recent articles on some of these caused me to look through my collection to see what I had lurking there.

How about starting with 'The Seasons Greetings from the IBC' (A-167) / Please play the other side first(A172) This is both a publicity record for the change of wavelength from 212m to 274m of Radio Normandy and a Christmas Card Record from those at the International Broadcasting Company, which had then been in existence for twelve years. The record itself is manufactured from some early form of vinylite and has a gold label with black printing and no catalogue number; each side of this 10-inch disc plays for $5\frac{3}{4}$ minutes. On the Christmas side of the record, it shows how the Christmas spirit affects the way people react, manager and secretary, policeman and motorist, husband and wife.

Another Christmas record is by Kirkland Bridge of the Merchant Navy Comforts Service, 62 Heath Street, London NW3 on which he appeals for donations for the Merchant Navy. The record is entitled Christmas Talk to Boys and Girls, Parts 1 & 2 and bears the matrix numbers CP1410 / CP 1411. The label is dark yellow with black printing and was presumably manufactured by Decca.

Another record pressed by Decca is the red and gold labelled Ballito tango record. This has a composition, by Annette Mills, played by David Java and his Tango Orchestra with vocal refrains by George Barclay and Annette Mills on the first side titled 'Slender Silken Ankles' (CP560-1) while the reverse is the instruction side for the Ballito Tango by M. Pierre of the Regent Street School of Dancing with Jack Dent at the piano, (CP 572).

A record of accordeon music appears on the 'Polsko-Angielska Wytwornia PlyT' label. Underneath the two crossed flags of Britain and Poland is the caption 'Allied Recordings' but when these were done, and where, is unknown. There is no catalogue number, one two consecutive matrix numbers. APH 1939 'Tance szkockie'/ 'APH 1940 'Oberki' and both have 'Wiazanka w wyk H. Hausmana - akordeon' as artist. Side one is a Scottish dance tune as even the Polish suggests!!

Another firm is British Kodisk Limited who produced Kiddie Records. My only copy is a 6-inch single-sided record of the Three Little Kittens sung by Miss Dolly King with the matrix number 1001. The label shows a picture of a few geese coming down from a cottage while the reverse has a picture back stuck on of three kittens crying, and of a mouse-pie being cut while they look on. This is multi coloured and takes up all but a very small border round the reverse.

A number of firms pressed private recordings and some of these were widely distributed, some had a more limited sale. His Master's Voice did many and three yellow label records I have are as follows : B8 Halton Songs (parts 1 & 2) sung by 500 Aircraft Apprentices at R A F Halton including Wing Songs, The Halton Song, The New Toast, The A A's March, The Ragtime Aviator, Oh what a Jolly Lot Are We and The Halton Anthem (4741 / BR 2368 // 4742/ BR 2371). B10 Demonstration Record - His Master's Voice Radio Gramophone Model 521 (30-4869 / Bb20302)// Victory - Special March (40-1151 / A56986). The diction on this record is very clear and the march claims to bring out each instrument. The third is in the JH series by Stanley Holloway and Percival Mackey's Band and was made for Butlins. JH 13 (CTP 4148) Hi-de-Hi / Penny on the drum (CTP 4149). What other demonstration records or others were issued in the JH series?

I know that there were many H M V and Columbia records of selections from their other recordings, but were there many more advertising individual models? Many years ago I seem to recall seeing on an Ambassador radiogram a special record which came with that model but I have no idea what the record contained.

In the last issue Alasdair Fenton remarked about the cinema music and I have a couple similar. The first is on the Rank Organisation label's Film Music Series - a single-sided record from House of Secreta of Mon Amour Parisienne by Phil Green and Marcel Stellman on FM 198. The other has no label name as such but is connected with National Screen Services Ltd. and is number 101, Just for All Time from "Congress Dances" (1003) and Barcarolle from "Tales of Hoffmann" (1002).

Having mentioned earlier the H M V yellow label record of Halton Songs, I also have a 12-inch Columbia red label ROX 3 of some more - side one has March of the Airmen and In a Military Way (WAX 5892) while side two has Home Sickness (WAX 5893), both sung by the Aircraft Apprentices from No.1 School of Technical Training, Halton.

There is also the example of regular records being deleted from the main catalogue, but kept on "privately" for a special reason. In this category were two Columbia 10-inch records by the old Gower folk singer Philip Tanner. They were"kept going" on RO 101 and RO 102 and were available as such only from the English Folk Dance and Song Society. The label is dark red with lettering in gold, the word 'Columbia' being insignificantly at the top. The titles are "Young Henry Martin"(Ca 16052),"The Gower Wassail Song"(CA 16053), "The Gower Reel"(CA 16054), "The Sweet Primroses" (CA16055).

The whole subject of private, semi-private and publicity records is fascinating. I wonder what other readers can add to what has already been published?

********** Thank you Patrick. I hope that readers will take up that challenge, irrespective of which country you live in, for we have never printed any information on advertising or publicity records from "overseas". One of the most sought-after from U S A is the "In my merry Oldsmobile" played by members of the Paul Whiteman orchestra featuring Bix Beiderbecke.

● A D D I T I O N. On page 1560 of Talking Machine Review No.59, we printed a leaflet "How to make Phonograph Records." We should have told you that it was published in the Winter of 1899.

LIORET CYLINDERS

Some Lioret cylinders were sold recently at Sotheby's Belgravia auction rooms. We are grateful to the firm's co-operation in allowing Richard Scott to make a listing of them. Although we are unaware of the artistes involved,and one assumes that only the finding of a catalogue may resolve this. The information below follows these headings:-
No. title. artist. label colour. size.nationality.comments

20 Daisy Belle woman singing pink small English
27 Poor Old Joe man " " " "
53 Dixie " " " " "
55 God save the Queen man singing pink small "
59 Comin'thru the rye " " " " "
62 Auld Lang Syne " " " " "
80 Old Kent Road " " " " "
99 A great big shame " " " " "
Rigoletto-Come " " blue large French
La plume au vert " " " " "
La Marseillaise " " " small "
La Mascotte-un jour " " " " "
Le Diable " " " large "
Baden-Baden Fanfare orchestra apricot large French
Marche Lorraine " " " " "
l'Assemblé - clairon trumpet call " small "
Reveil " " " " " "
Retraite " " " " " "
Au Drapeau " " " " " "

Marches de la retraite
de la 1me à la 10e trumpet call " " "
No. 2e " " " " "
3e " " " " "
4e " " " " "

La Femme à Sayra(?) man singing blue small "
Chanson du Colonel " " " " "
Sambre et Meuse Fanfare orchestre = empty box with apricot label. large size

We hope this humble documentation will help with some later research, but meanwhile gives some idea of the repertoire of Lioret cylinders.

●

Dear Mr. Bayly,

In answer to your query about Mr. F. Watts and the London and Provincial Phonograph Co. which went on trading in Edison goods long after Mr. Edison had to discontinue records, a few personal points may be useful.

I was a pretty big customer of Mr. Watts & still have machines acquired there.

For many years he was trading in Union Road South Lambeth, London, until the London County Council compulsorily purchased his large rambling premises saying that too much land was being wasted there. He then moved to Palmers Green, north London. Mr Watts had originally been a wealthy man, but the sudden manner in which the Edison company discontinued business in 1929, left hime in a precarious position and almost ruined him. Later he had to borrow from the Midland Bank.

He had a stomach operation in 1942, and then another shortly afterwards, which proved too much for him and he died. The Midland Bank seized the business and before collectors knew it, phonographs, cylinders, discs, were all consigned to the scrap heap - saying afterwards that nobody was interested in that junk.

He was a grand old man and I have missed him ever since...

Yours truly,

William Pearson.

Editor's comment. Judging by what I was told by older collectors in the early 1950's, when Mr. Watts memory was still brilliantly alive in their minds, he was a good friend to collectors. In days when he could order cylinders and discs from the Edison Company, no request was difficult and he would obtain whatever a collector wanted. He always carried a large stock. It seems that as other traders closed down, he would buy in stock. He would also buy up unwanted cylinders, or stock from auction rooms to replenish his own shelves after Edison ceased production. I gather that the premises had out-buildings at the rear, in which 'regulars' could seek out 'goodies'. He was always described as an older man by men who would have been about sixty years of age when they spoke of him. Alas, they too have passed on - - such as Rob Currie, Reg Bignell, Roy Smith, Arthur Weatherley, Adrian Sykes . . . . .

●

Dear Ernie,

I wonder whether any readers can help me with two queries .....

I am trying to identify a record from my youth! One which I played ad nauseum on an old wind-up machine, and which was consigned to the dustbin long before I took an active interest in 78's. One side was "We love college girls". This was not the Jack Payne version, but one starting with a chanted "rah-rah-rah" type of introduction before the music proper. The other side was, I believe, "There ain't no maybe in my baby's eyes". I now have a strong suspicion that these must have been American bands - possibly on Regal under a pseudonym. Searhces in discographies have so far failed to light upon this coupling. Can anyone enlighten me?

Query two is for some more light in a strange record I have acquired, on (English) Decca F3175, matrices GB 4686-3D and 4691-D. A side is titled "Mickey Mouse discovers a new land", the author and performer being given as"Count Mazzaglia Cutelli of Mickey Mouse fame" and the further description "Novelty cartoon record." The B side is "Mickey Mouse on the island of the polar bears." The first side is actually announced, rather like an old cylinder; the content consists of a feeble story line with "aeroplane" and animal noises; and it is notable that the speakers tend to enunciate very stiffly as if they were foreigners speaking in English (which they probably are). It is quite clear that there is no connection whatever with Walt Disney's Mickey Mouse, who was by then an established character. So - what about copyright? Who is/was Count Cutelli? At one point the record mentions "all the Mickeys" rather like a generic term; and one can infer that one is supposed to have some prior knowledge of these characters, possibly from a book.
Solutions to either puzzle would be much appreciated - via the pages of The Talking Machine Review.

Sincerely,

John Goslin.

●

Dear Ernie,

During one of my recent voyages I came upon the Saturday Evening Post, Jan-Feb, 1979, which included an extract from the late Norman Rockwell's "I got off to a funny start". The extract is interesting and might well persuade readers to study the whole work!! The event described would have occrred around 1910-11.

"The profiteering of Dr. Pennington had left me with barely enough money to get me through my first semester at art school, so I took a job as a night waiter at a restaurant at Columbus Circle. One day as I was complaining about the dullness of waiting on people, Harold Groth, a fellow student, said, "Why don't you come down to the Metropolitan Opera with me and be a supr-numerary?" It seemed like a good idea. "Meet me at seven tonight," he said."And bring a suit of long underwear."

That night at the opera,backstage, some 50

supers lined up, all in long underwear, to receive costumes from the wardrobe attendant. The attendant tossed me a loose blouse and baggy pants; the opera was Boris Godunov. The costume was foul, ridges of dirt in the seams,greasy blouse, collar caked with scum. "It's not so bad with the underwear," said Groth. "You'll soon get used to it."

During the two years I worked at the Met I was the victim of numerous mishaps. In one opera Groth and I were detailed to carry Emmy Destinn, an enormous soprano weighing at least 250 pounds, off stage. As I recall it, she had swooned because her lover, played by Enrico Caruso, had just been shot. The first time we had no trouble. Groth, who was a husky fellow, grabbed her under the arms, and I took the legs. One night we got turned about, Groth picked up her feet, but I couldn't budge my end. While I wrenched and heaved at her soft shoulder,she giggled up at me while the orchestra played the same passage over and over. Caruso, who was lying close by was chanting, "One-a, two-a, heave, boys." The stage manager yelled from the wings, "Change ends, you fools, change ends"! So I went around and got her by the feet, and Groth and I staggered off with her.

Caruso liked Groth and me. He was a good caricaturist, and maybe he felt we were kindred spirits. I remember in Aïda we used to be the guards who led Radames (Caruso) down into the tomb. Once down there - the "tomb" was a little room under the stage. We'd sit with Caruso while he, or Radames rather, died of suffoctaion. There was a light which blinked in time to the music so that Caruso would know when to groan. We'd show him our work, and he'd make caricatures of the other singers, every so often letting out a great, booming groan, sort of offhand, without taking his pencil from the paper!"

Dear Mr. Bayly,

In the adjoining column readers can see a photograph of Harry Tatcho. He was in fact the father of a colleague of mine, Peter Attle, and was on the London stage prior to World War I. The photograph dates from 1909 - 1910. His real name was Thomas Henry Stanley Attle.

Does anyone know anything about him? Did he make cylinder or disc recordings? He was billed as a comedian / singer and appeared on the same bill as Charlie Chaplin. He died in 1958 aged 75.

Yours sincerely,

Mark Gray.



De Mr. Bayly,

Here is another record label for readers to look at. It actually resides in the collection of Sveriges Radio (Swedish Radio). When I took the picture, Carl Bruun,well known Swedish discographer remarked that"it is the only case I know of someone singing to a gramophone".

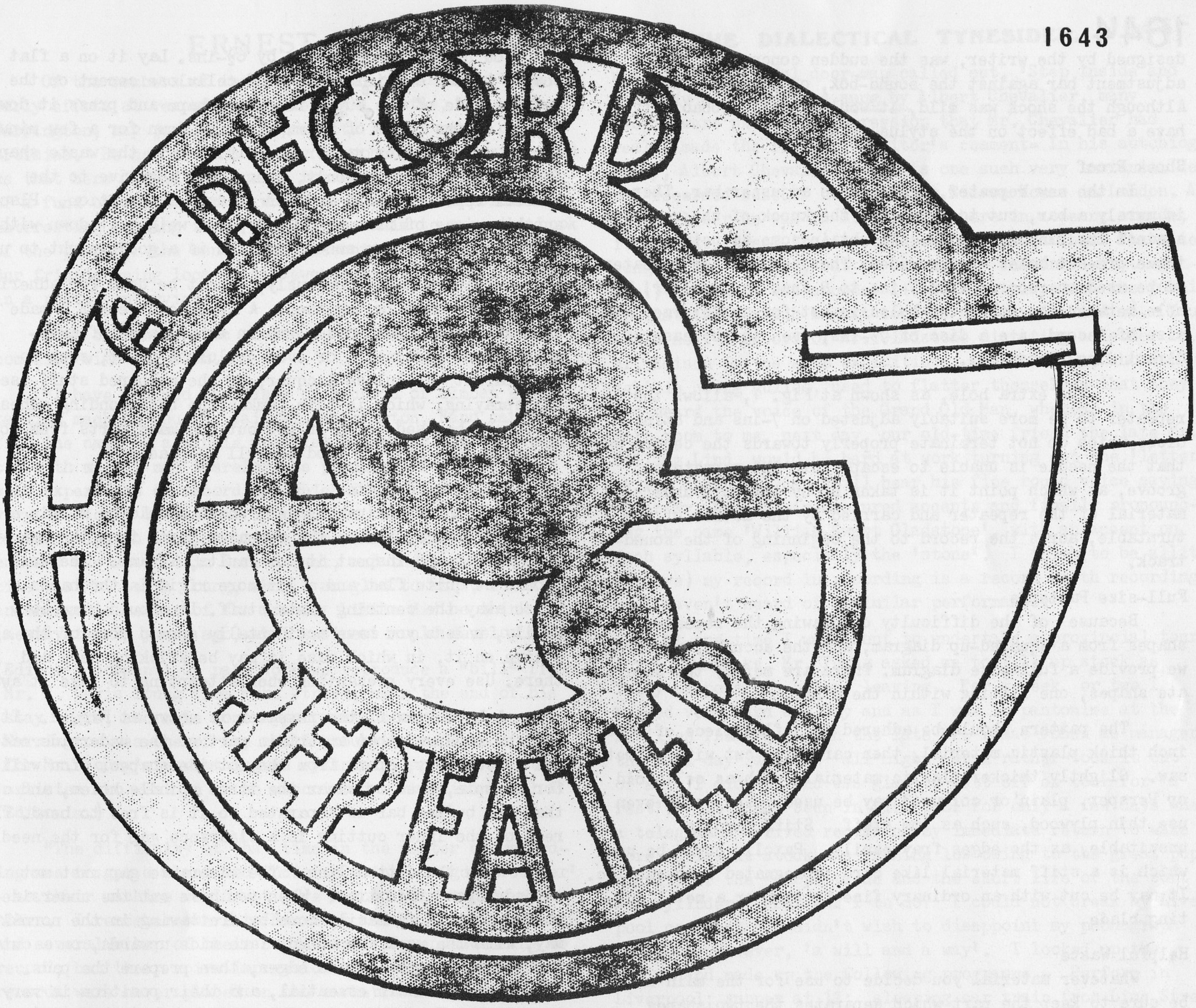
Svea is the symbol for Sweden. In the photostat of a piece of a banknote she is wearing the heraldic symbols, a crown and an ermine mantel. On the label, one feels that the design is copied from the banknote. She sits on the same type of throne. The minor differences come in substituting the record for the horn of plenty. The record was issued during World War I. The singer Ernst Rolf was the subject of an article in Talking Machine Review No.3, page 71.

Sincerely,

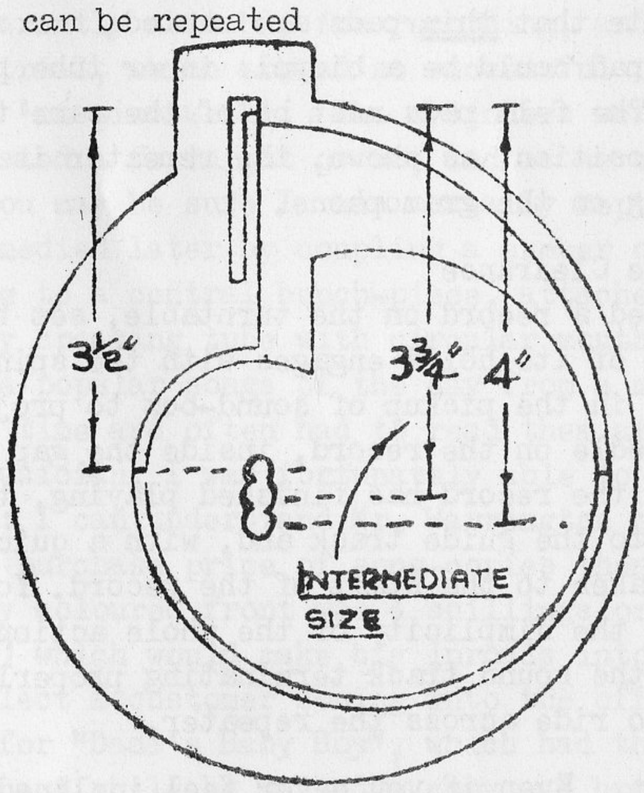
Mats Elfström



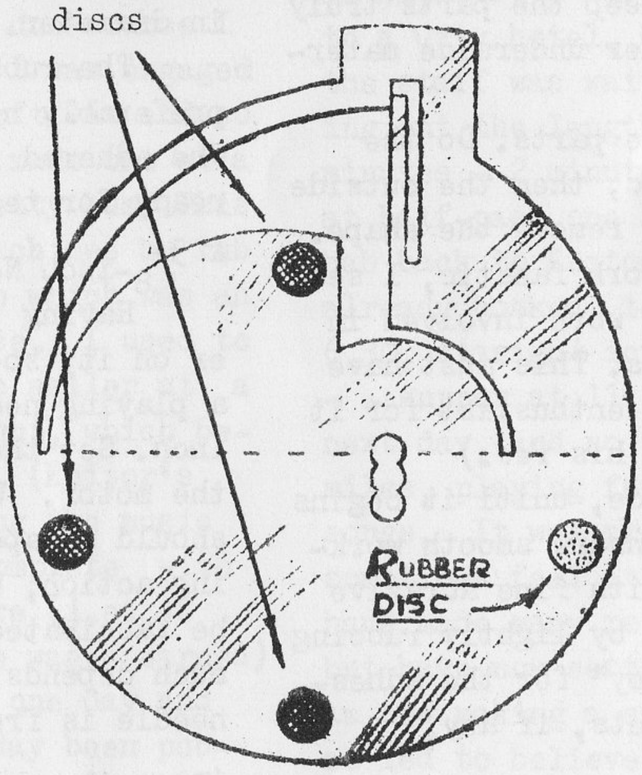




Radius of records which can be repeated



Thin baize discs



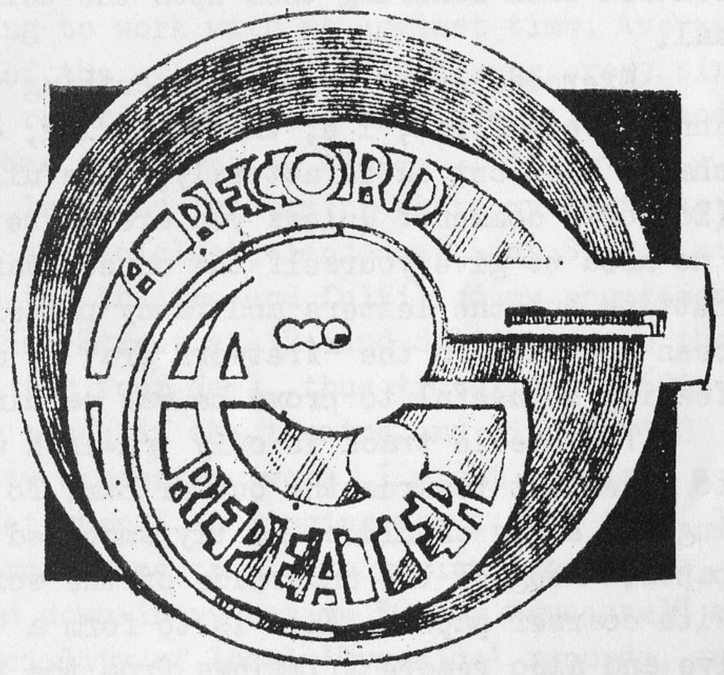


Fig.1. The main shape, which takes 7-in. or 8-in discs

Fig.2. An underside view, showing position of the pads

Ages ago, Ivan Sampson sent us photostats taken from an old Meccano magazine showing how to make a "Record Repeater", the need for which we couldn't really explaing, but as one of those "crazy novelties" associated with the gramophone, we thought it would be amusing to reproduce. We should not have mislaid the photostats, for they have faded a little, but I think we have 'revived' them with a black pen. Now we quote the actual text of the article:-

"Gramophone Record Repeaters can be very useful, particularly where 7-inch, or 8-inch discs are concerned, these having a playing time of short duration. Therefore if you possess a number of these small records, or desire, at some time, to keep repeating part of a ten-inch record for instrument practice work, dancing, etc., you need the repeater shown.

It is an improved, simplified type, easily made, using 1/16-inch thick Perspex for the main shape, and 1/32-inch material (like thin celluloid) for the underside. It is the latter, you see, which is cut to lift the playing needle and "carry" it across the record to the start. All this is automatic and there is no possibilty of spoiling the surfaces of the records.

A trouble, perhaps, with previous record repeaters,

designed by the writer, was the sudden concussion of the adjustment bar against the sound-box, or pickup, needle. Although the shock was mild, it would in all probability, have a bad effect on the stylus in time.

Shock Proof

In the new repeater, there is no adjuster bar. There is merely a bar, cut to "cushion" the knock of the repeater against the playing needle. To obtain some adjustment, three pre-set holes are provided. These enable the repeater to be used on records from 7-ins to 8-ins. in diameter. The hole between the other two holes is not for an intermediate size of record, i e a disc of 7½-ins, even in the case of direct disc recordings.

The extra hole, as shown at Fig. 1, allows the repeater to be more suitably adjusted on 7-ins and 8-ins discs which do not terminate properly towards the centre so that the needle is unable to escape into the repeater groove, at which point it is taken up by the thin underside material of the repeater and carried by the action of the turntable, acros the record to the beginning of the sound-track.

Full-size Patterns

Because of the difficulty of drawing the repeater shapes from a squared-up diagram, and the accuracy required we provide a full-size diagram. There are merely two separate shapes, one fitting within the other.

The pattern should be adhered to a flat piece of 1/16 inch thick plastic material, then carfeully cut with a fret saw. Slightly thicker plastic material, such as celluloid or Perspex, plain or coloured may be used. You could even use thin plywood, such as 1mm stuff. Stiff card is unsuitable, as the edges fray easily. Paxolin could be used which is a stiff material like card impregnated with shellac. It may be cut with an ordinary fine fretsaw or a metal cutting blade.

Helpful Waste

Whatever material you decide to use for the main shapes be sure to keep the part which separates the two shapes intact, as this piece of waste helps to keep the parts truly centred when adhering them upon the thinner underside material.

Exercise every care while cutting the parts. Do the inner frets first, i e, the lettering, etc, then the outside shape. When cut satisfactorily, carefully remove the shape. (Editor's comment: Unless you are a fretwork fanatic, I see no need to give yourself the unnecessary work involved in cutting out the letters and fancy patterns. This must have been designed in the "fretwork era" by an enthusiast for it feeling it useful to prove he was earning his fee.)

The needle track is only 1/8-inch wide, unitl it begins to widen out towards the buffer bar. To ensure smooth working the edges should be neatly smoothed with fine abrasive paper. Roughen the underside of the work by lightly rubbing with coarser paper. This is to form a "key" for the adhesive and also remove trimmings from the frets, if any.

It is being assumed, of course, that you are using plastic material. If you use 1mm plywood, or even 1/8-inch material, glue will obtain a better grip if the underside is roughened slightly with M2 glasspaper. If wood is used, have the grain running in the direction indicated by the arrow.

The Underside Shape

Having prepared the main repeater shapes, you can now attach them to a sheet of thin celluloid or other plastic material. A piece of old X-ray film, well cleaned, could be used, or any photographic film, if of suitable size. The material must be reasonably thin - not more than 1/32-inch thick. It may be transparent or coloured, but must be of plastic nature so that the needle will ride on it smoothly, without damage or deep scoring.

You need a piece 7½-ins by 6½-ins. Lay it on a flat board. Appear a thin smearing of cellulose cement on the reverse side of the outer repeater shape and press it down flatly on the piece of film. Hold it down for a few minutes as the cement dries rather rapidly. Set in the waste shape, for centring purposes only, then apply adhesive to the central repeater shape and fir it down in position. Place another piece of flat wood on top and weight it down with heavy books. A heavy smoothing iron is a good weight to use.

Ordinary glue, obviously, cannot be used for adhering celluloid materials together. A celluloid cement - made from scrap celluloid dissolved in equal parts of amyl-acetate and acetone, - or even cellulose paint, such as transparent cellulose lacquer, or the coloured stuff used for spraying, which is thin, amkes the best-bonding adhesive. It should be used, even if you cut the main parts from wood. It has a good grip on wood as well as plastic.

Completing the Repeater

When the adhesive has set, which should be within a couple of hours, remove the repeater parts from the make-shift press and inspect it for faults, if any. The work should be quite flat and a lot more rigid in the hands. Prize away the centring waste stuff. It should come away easily, unless you have accidentally spread some of the adhesive on it, in which case it may be sticking here and there. Use every precaution when attempting to take it away.

A back view of the repeater is shown at Fig. 2. It will be observed that a certain part of the underside material is cut away, apart from the outside shapes. You will for example, need to clear the three spindle holes, and see that the buffer bar is separated so it is free to bend. The rest of the inner cutting is a clearance gap for the needle.

Note the dotted line. The clearance gap must not extend beyond this line. When you have cut the underside to shape (this is easily done by fretsawing in the normal way, with the work supported, face side upwards, on a cutting table,) smooth all the edges, then prepare the pads.

These pads are essential, and their position is very important. You need three thin felt, or baize, pads ½-inch in diameter. Note that thin pads are wanted.

The rubber pad could be a bicycle inner tube patch, preferably new. The felt pads must be of the same thinness. Whe adhered in position, as shown, the repeater is completed ready for testing on the gramophone.

A 3/8-inch Needle Clearance

Having placed a record on the turntable, set the repeater on it, so one of its holes engages with the spindle. Fit a playing needle in the pickup of sound-box to project 3/8-inch. Set the needle on the record, inside the gap and start the motor. When the record has finished playing, the needle should escape into the guide track and, with a quick, swirling action, be taken to the start of the record. You will be fascinated at the simplicity of the whole action, but much depends on the sound track terminating properly so the needle is free to ride across the repeater.

(Editor's comment. Even if you never feel inclined to make a record repeater, I hope you have found interest in this oddity- accessory!)

WANTED

W A N T E D articles for The Talking Machine Review. All subjects acceptable. Articles especially needed from those with hints on "machine" maintenance and repair. Or, describing unusual machines.

Also wanted : "Light", "chatty" articles about your records and the artistes upon them.

ERNEST WARRINGTON,

Of the members of that small band of pioneers to whose early effots at recording we owe not a little, Mr. Ernest Warrington, may justly claim priority in the ranks of artisies. He new records in the Zonophone-Twin list remind us that here indeed was one of the old brigade, possessed of a fund of reminiscences which could make exceptionally interesting reading if we could induce him to open the book of the past for the benefit of present day gramophonists. Our friend, being located in Newcastle, we had to indulge in a postal interview.

With characteristic courtesy, Mr. Warrington at once complied with our wish.

"I have scanned the lists of records of almost every talking machine house", said Mr. Warrington, "and cannot find the name of a single vocalist recording now who commen ced with me. I may therefore be pardoned if I say I have some experience of recording, which in the early days was very difficult to what it is now. In the first place I was on the stage in London at the time the first phonograph company was started in Fore Street, and the manager at that time was Mr. Lewis Young, who, I am glad to know, is still an energetic member of the trade. Little did he think (nearly twenty years ago) what business would develop into.

(Editor's comment: On page 1628 we reproduce a "bill" from Mr. J. Lewis Young from Fore Street, near the end of his stay there, and make some appropriate comments there. Mr. Warrington was one of the small group who made recordings for Mr. Young's un-catalogued cylinders, as well as other artistes who went on to be associated with Edison Bell & Edisonia.)

"The difficulty at that time in the matter of record- ing was to get a clear and incisive voice - a good 'cutter' - as their machine would not give a good result from any other. I remember the late Dan Leno and Mr. Charles Coborn and several other of their contemporaries, endeavouring to record, but their voive impression was so poor that the records were never placed on the market. About this time I was informed by a friend of Mr. Lewis Young that my voice was apparently suitable for recording, and in due course I made a trial, which proved so successful that I was engaged at once 'on piecewrok'. The cylinders were soft wax and so only lasted a fortnight or so, and as we only made one at a time, you may be sure I was usually kept pretty busy.This was remedied later by coupling a number of machines by rub ber tube to a central bunch-piece, attached to which was an ordinary speaking tube with circular mouthpiece. I used to hire the popular songs of the day from a music seller at a penny a time and often had to read them at sight, which be- ing a musician, I was fortunately able to do. (Editor's comment: I can understand Mr. Warrington hiring the music for the purchase price of song-copies then, complete with a pretty coloured front was 4 shillings or more (i.e. 48 pennies) which would make big inroads into the wages earned) I recollect a customer soming into the office one day and asking for "Dada's Baby Boy", which had that day been pub- lished, and while he waited a copy was brought, wett from the press, run over on the piano by dear old Dobrowolski (who was our pianist, since dead, poor chap), and recorded straight away, and in a few minutes was being shown in a shop in Fleet Street, where a machine was on view as a novelty. A metal tube was fixed by a rubber connection to the reproducer and a dozen or more tubes with earpieces were attached, by which the record could be heard for 'the small sum of one penny', as the doorman used to announce. As so few records could be made at one time, and the demand being brisk, it was no uncommon thing for me to sing 'After the Ball' or 'My Old Dutch' twenty or thirty times running, and as I heard the 'pro's' singing their songs every night in the course of my own business I was able to give a fair- not always truthful door-man called out, 'Step inside and hear "My Old Dutch" as sung by Albert Chevalier, many people were under the impression that Mr. Chevalier had really made the record. (Editor's comment= In his autobiog raphy, Albert Chevalier recounts one such very instance. He had recorded some of his songs at Edison House in London. A little later he was in Blackpool, where in a penny arcade, it was advertised that listeners could hear Albert Chevalier songs. He listened, but it was merely someone imitating him!) There was another little hoax played on the public at that time, which I must confess greatly tickled me. You could hear a record of Mr. Gladstone dictating a letter to Mr. Edison in the shop exhibitions, and the B.P., who del- ight in being gulled, used to flatter themselves that they had heard the voice of the Grand Old Man, whereas in the next room to me, next day, our old-time friend the late Mr. William Lind, would be hard at work turning out the 'letters' by the dozen. I can still hear his fine round voice saying, 'Dear Mr. Edison' in measured accents and finally pronounc- ing the name 'William Ewart Gladstone', with an accent on each syllable, especially the 'stone'. I think(to be allit- erative) my record in recording is a record worth recording as I haven't heard of a similar performance.

At one time I was about to undertake a provincial tour for a few weeks, Mr. Young asked me to fill up stock as fully as possible before leaving. For a week or two I worked very hard all day and as I was in pantomime at the Pavilion Theatre (with the late Mr. Isaac Cohen as manager) the 'all day' and the 'all night' work rather took it out of me. I did it, and was glad to sett off on tour for 'a rest'. Yet I had been in Liverpool for only a few days when a telegramme arrived requiring my immediate return to make more titles as stock was running low owing to the great pop- ularity of the 'shop' tarde and the short life of the soft wax cylinder. What was I to do? I could not break my Liver pool contract and didn't wish to disappoint my phonograph manager. However, 'a will and a way'. I looked up the trains and made up the following programme - Perform in Liverpool; supper at 11; sleeping car train from Lime Street at 12; arrive Euston 4.30 am; sleep in siding till 8; down to a City hotel, bath and breakfast; office at 9.30, where the staff was waiting to work with me against time. Averag- ing out the length of the cylinder I sang a song every six minutes - 2 minutes record, 4 minutes breathing time - and at half-past one I had thus sung 40 times. I then took a cab back to Euston; lunch on the train, where my seat was already booked, tea at 6 o'clock; landed at Lime Street at 6.30, staright into the theatre and fulfilled my engagement - - supper at 11, Lime Street at 12; and ditto repeato the next day, and so on for four days, thus travelling 1,600 miles, playing four times in the theatre and singing 160 songs. It was pretty exhausting work, I might suggest, and sometimes feel it yet when I am singing for a long time. I have made many records since then with various companies, but have now settled down in my native "Canny Newcassel" and am now making a speciality of local 'Tyneside' records, and am led to believe my lates on the Zonophone discs are going to be my greatest success. I have recently published a volume of Tyneside songs, which will be followed by others in due course. We have a rich store of 'folk-songs', but the tunes, never having been printed,are in danger of being forgotten, and this I hope, by making my collection public, I shall be able to avert."

Below is a list of the Zonophone records made by Mr. Warrington.....

736 Cliffs of Old Tynemouth / Haak's Men (Walter Merriot's version) - recitation. All the rest are with orch.
737 The Gallowgate Lad / Be kind to me Dowter
738 Cushie Butterfield / The Pawnshop Bleezin
739 Geordie haad the bairn / A sowljor's life
740 Last neet / O leuk at the sowljor

(The above article published originally circa 1911.)

OUR ILLUSTRATIONS

1646

In our central pages we show the Trombonophon / Pioneer range of 1908 / 9. The illustrations are taken from big dealers' sheets, being a selection from the main catalogue. One assumes that the dealers displayed these sheets to entice the public. An "automat" is a coin-slot machine, but as it was necessary to wind up such machines and put the record on initially, one wonders why "automat". From the few I have seen, I would call an automat a device which would not start until the coin was inserted! "Automats" (coin-slots) of the disc-variety seem to have been more widely used in Germany than the rest of Europe. After the Berliner/Gramophone Co. example at the turn of the century there do not seem to have been any made specifically in Britain. One assumes that in Germany they were placed in cafés, beer-halls,etc.

The Lord willing, Sydney and Nellie Carter will celebrate their D I A M O N D Wedding Anniversary during June, 1980. Together, with their staff, they ran a shop in Brighton in their younger days which sold stationery, gifts, and radios (and certain radio parts). There was also a mail-order department which boasted a quick expedition of orders; I recall Sydney telling me once that if there was a particular "rush" of orders, he and Nellie would stay in the shop late packing things in order to get them to the post office for the midnight collection!!! Sydney still has the phonograph that he bought as a young man. But, Sydney and Nellie have not stayed behind the times - and have kept up-to-date with such appliances as deep-freezer, television, tape recorders, etc. Indeed Sydney has 'transferred' many of his cylinders to cassettes by his own electrical method, for facility of listening to them. So, as a little salute to Sydney and Nellie we reprint two pages from the little sales catalogue (see page 1649) "Carter's Monthly Broadcast". We wish them "Good Luck" and hope that their B I G D A Y will be a happy one.

On page 1658 we see a selection of record labels. The Brunswicks, sent in by Felix Marrinaro, complete our display of the English Brunswick picture label series.

The other labels on both 1657 / 8 were all photographed and sent in by "Pim" Keessen. They are all of vertically-cut recordings (hill and dale). The following, at times scanty, notes are the sum total of the knowledge of your Editor, "Pim" Keessen and Frank Andrews. We each threw a few spoonfuls in to the pot. If someone has further information, however small, we should welcome it for our pages.

ULTIMA was registered as a trade mark for discs and cylinders by Fernand d'Espagne of 5, rue de Béarn, Paris at 3.15 p.m. on 9th. September. Then, on 27th.November, both 1908, he registered the design as seen on the label. The discs could be of "ébonite" or other material. In appearance the record is similar to a Pathé in that the titles etc. are 'etched'. The in-filling is red. On 26th. December, 1911, at 2 p.m., the trade mark 'Ultima' was re-registered in the name of the firm 'Société anonyme Phono Cinema "La Semeuse"' of 5, rue d'Uzés, Paris. 22 cm in diameter

DUTREIH. Ernie says he is sure he has a note somewhere that this firm was owned by a Georges Dutreih- but can't now find the reference. Etched label, similar again to a Pathé. Pim's record is by sung by Bergeret, Ernie's is sung by Charlus - both well know in Parisian "Music Hall". Charlus was one of the earliest artistes to record for Pathé (brown wax) cylinders. Yellowy-white lettering inside the "etching". 22cm diameter

CHANTAL. Brown and white label with gold and white lettering. Ernie has a lateral-cut record of this make also sung by Lynel. 27 cm diameter

EXCELSIOR. Green, black and white label with black lettering. 26.5 cm diameter

BEKA SAPHIR. The label is black with gold lettering. Frank says this record was issued in June,1915; the diameter is 27.3 cm.

CRESCENT JewelPoint Record has a black label with gold letter ing. 25.4 cm diameter. Frank says the first record of this make came out in November, 1915. By November,1916 there was an 8-inch record as well.

LYRIC. This has a multi-coloured label with red and black lettering. The diameter is 25.3 cm. These records were introduced in July,1917 in both 10 & 12-inch sizes. In May, 1919 "universal-cut" records were introduced that could be played by both vertical & lateral sounboxes.

DIAMOND This is another disc with Pathé appearance. 27 cm in diameter. "Etched label"filled in with blue colouring. An independent English company issued these initially. 0156, shown here was issued in June, 1915.

THE PHONO-CUT RECORD Co. was situated in Boston, Mass. in U S A. It is 25.4 cm (10-inch) diameter with black label and gold lettering. Although the label says clearly, 65 cents, as the price, Frank has seen an advert of April, 1916, wherein a firm of New York City was offering them for sale at 25 cents.

The top two illustrations opposite show both sides of the J. B. Woodroffe "pickup", which is claimed as the first in Britain. I was mounted with a piece of metal tubing which inserted into the end of a gramophone tone arm the wires coming away externally to plug into a radio. This model we show may not be the finished article - for the coils are exposed. It was lent to us by a former worker with Mr. Woodroffe.

Dear Ernie,

Just a quickie.... Can you tell me when the Royal Marines first recorded? I enjoy your little 'spot' on Radio Solent.

Sincerely,

Malcolm Hill (Portsmouth)

This recent query beat your editor, for he does not have a complete library of catalogues! Even so he would have been defeated... A phone call to Major Donald at the Royal Marines Museum at Eastney revealed a most surprising fact. It seems that a band from the Roayl Marines Chatham Division went to Edison House in London, in 1893 to record. They must have made quite a batch of cylinders, for some were sent to India, and some to the various "crowned heads" of Europe. Being of brown wax variety there will be no titles inscribed on them. You will have to identify them from (I hope) the announcements - unless some kindly previous owner has left written notes of labelled them in some way.

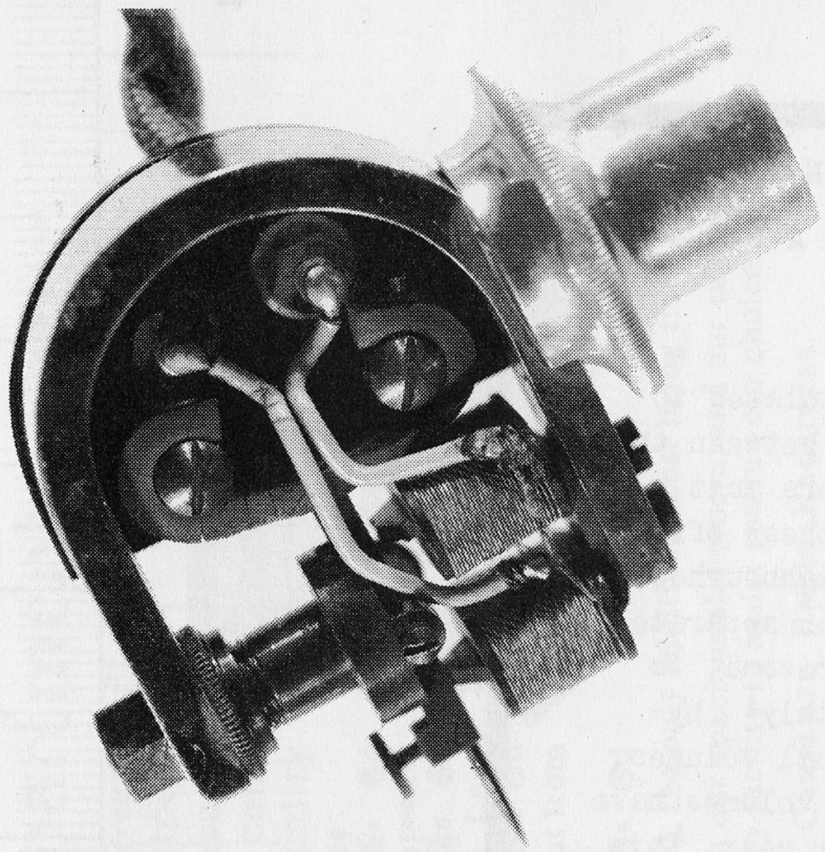
Mr. Edison was among the pioneers and advocates of the use of poured concrete. He demonstrated it, not only for complete houses, but for his own cabinet Phonographs. What would be the weight of such an instrument, and its resultant tone I cannot imagine.

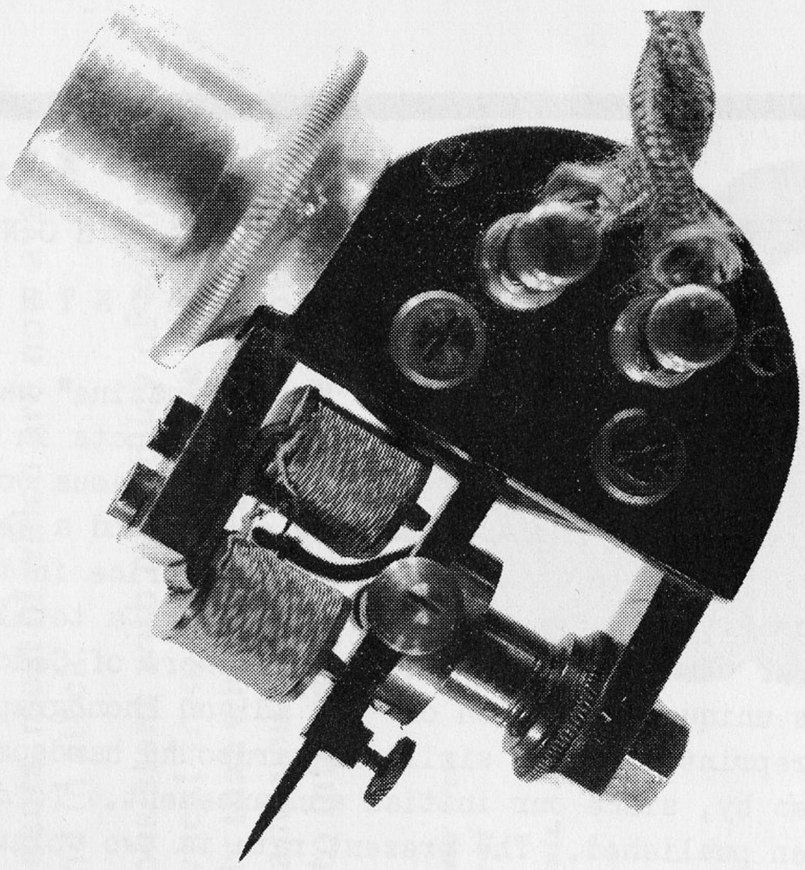
The Sterling cylinder box bearing the £ sign was the last design for that kind of cylinder, after it had become the product of the Edison Bell company.

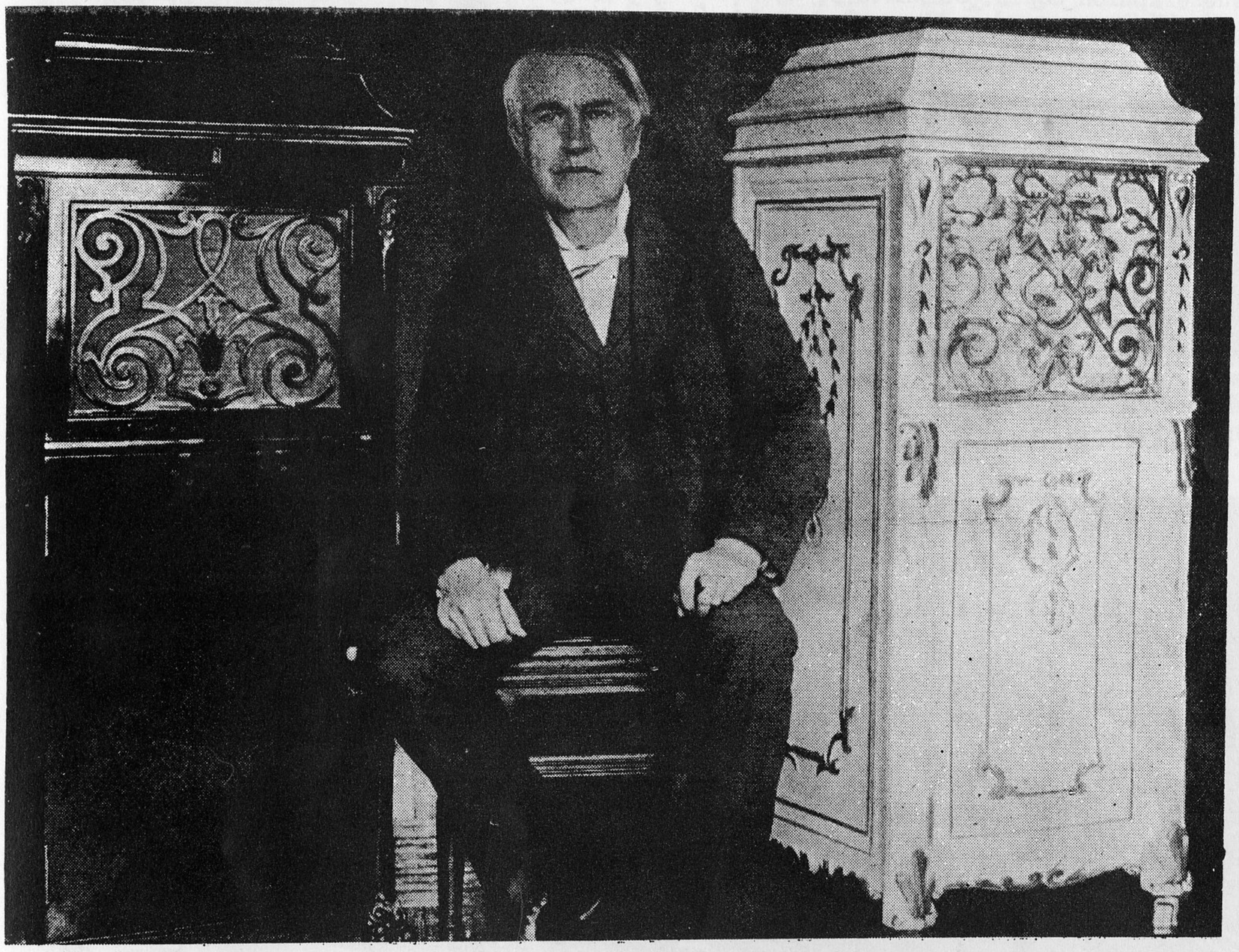
At the bottom of the page we see three well-known Edison recording artistes. They recorded for others as well, and Mr. Creatore's Band was very famous outside the recording studios.

On page 1616, the picture of the al fresco concert with a gramophone needs no explanation! I imagine that the early "talking machine"was "tried out" in all sorts of situations, and no doubt played to other animals, by way of experiment, after the inspiration of 'His Master's Voice'. Peter Czada, of Berlin, has lent us a picture of his father's shop in the year 1912 at Cottbus - in Germany. His trade included sheet music, musical instruments as well as "talking machines". Chappie d'Amato is the subject of Alasdair Fenton's article.

You will see that we did not wish to waste space on page 1610 and have squeezed in a picture of a Witton record in its original bag. This was kindly loaned by John Goslin. Witton records were manufactured by the Edison Bell company.









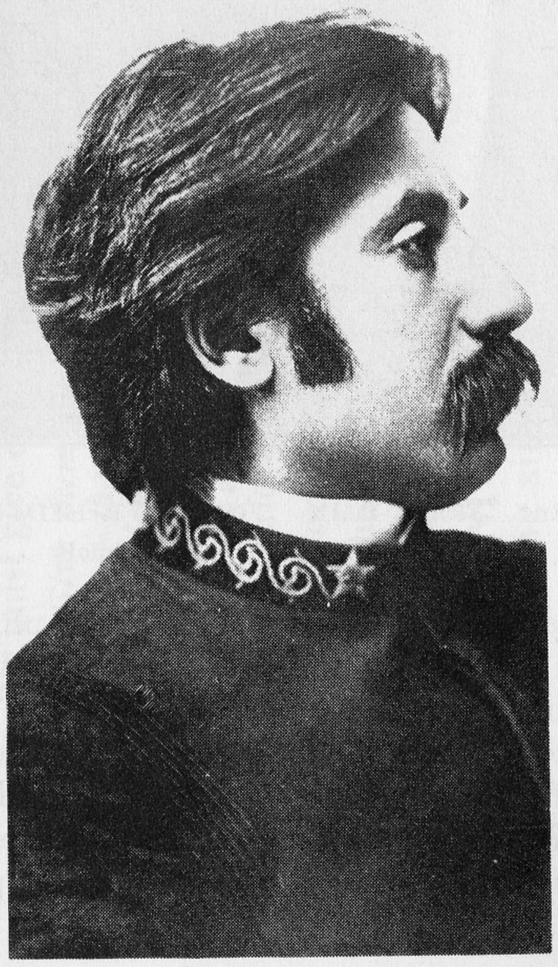
THOMAS EDISON, WITH WOODEN FURNITURE ON HIS RIGHT HAND AND CONCRETE ON HIS LEF



Arthur Collins



Byron G. Harlan



Giuseppe Creatore

LOOK

EDISON

PHONOGRAPH

MONTHLY

This "House Magazine" was circulated to dealers in Edison products in U S A between the years 1903 - 1916. All serious collectors must have wished that they could find a set of these offered for sale at a very reasonable price in the neighbourhood charity, or "junkshop". There were a total of 166 separate issues of the magazine. Mr. Wendell Moore of Sedona, Arizona, is sharing his unique collection of 'The Edison Phonograph Monthly' by having it reprinted in fac simile in hardbound handsome annual volumes. Time whizzes by, since our initial announcement. To date 7 volumes have already been published. The present rate is two volumes per year. This must mean a lot of work for Mr. Moore in despatching alone. This is on a limited, numbered, subscription basis. So whatever its cost to you today, its value can only increase as time goes on, for I cannot see a further reprint in less than a generation's time! There are still a few numbered sets not taken up. The price for Vols. 1 - 7 is $13.95 each in U. S. A. or £7. 50 in £ Sterling. Postage extra.

For details write to Wendell Moore, R.R.2. Box 474H, Sedona, Arizona 86336.
Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England.

Below, an illustration from the August, 1910, magazine.

Waldhorn Quartette with Gustav F. Heim



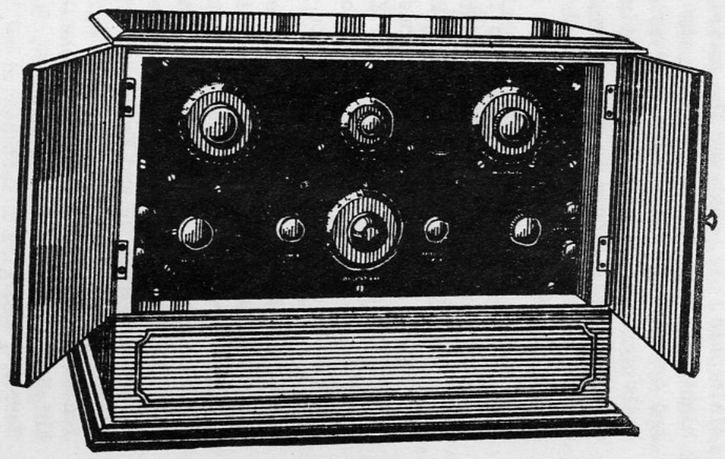
GEORGE WENDLER 1st Horn | FRANZ HAIN 2nd Horn | GUSTAV F. HEIM Cornet Soloist | WILHELM GEBHARDT 3rd Horn | HEINRICH LORBEER 4th Horn

Their first Record for the Edison Phonograph, No. 478, "The Post in the Forest," will be found in the August list. Accomplished musicians, every one of them. They have won a splendid reputation throughout America for the artistic character of their work with the famous Boston Symphony Orchestra. In their Phonograph Record the solo work of Mr. Heim is particularly noticeable for the brilliancy and phrasing of that instrument. This Record will undoubtedly be among the most popular instrumental selections in the Amberol list, and we advise our Dealers to anticipate a demand for it.

Do you have trouble when converting inches to centimetres? or vice versa? Use this handy converter.
millimetres and centimetres 10mm = 1 cm
inches
¼in

Radio Department.

LOWER FLOOR.





TO bring a gleam of gladness to eyes we love—after all, isn't that *Christmas* to most of us?

TO kindle a warm glow in loving hearts—to see sincere smiles flash because of us—to hear the fluttering "ahs" and "ohs" of genuine delight—what greater joy has Christmas?

And what manner of gift, pray, can bring us the supreme happyness of Christmas giving? How can we make our Christmas wish come true?

How can we transform our Christmas thoughts into living things—to speak for us month after month, year after year?

We must give of *ourselves*—of our *love*, of our thoughtfulness.

Give them the wonder world that lies unseen about us — that ever-fascinating field of pleasure — that ceaseless source of new enjoyment—RADIO!

For here is music to bring warmth to weary hearts . . . music to set young blood a coursing and young toes a tapping . . . melodies to soothe and comfort . . . harmonies to inspire . . .

Here is sport in every field . . . vivid . . . eager . . . play by play!

Here, in short, is Entertainment to meet every mood—boundless . . . joyous . . . without end!

THE MARCONI 41 4-VALVE RECEIVER (illustrated above) whilst retaining simplicity of operation, will give absolute fidelity of reproduction. Loud speaker results are obtained from many stations at full volume.

Complete in every detail. Price, **£27 18**s. **6**d.

THE CHOICEST GIFT OF ALL!

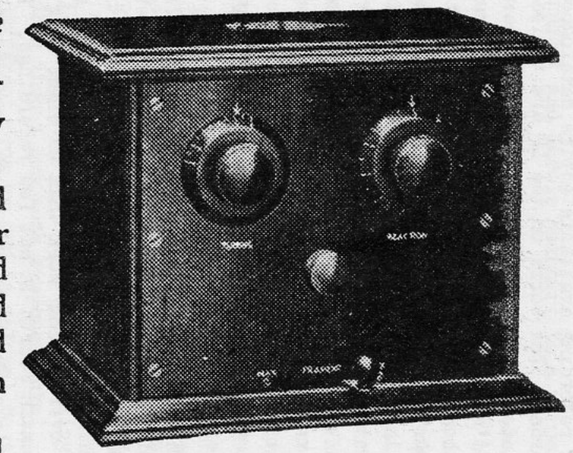
The B.R.S. 7-Valve SUPERSONIC HETERODYNE RECEIVER

Giving you a choice of programme from almost any station with merely a portable indoor Aerial. Complete, **£40.**

If you cannot purchase personally our Mail Order Department will do it for you.

Radio Department. LOWER FLOOR.

RECEIVER SECTION. Music lovers will appreciate the range of MARCONI RECEIVERS now in stock. Tonal beauty, combined with ease of control and attractive prices, commend them to all who recognise quality



Type VI. one valve receiver for Headphones **£5 4**s **6**d

Type 21 two valve receiver for Loud Speaker (Local Stations) **£13 2**s. **6**d

Type 31 three valve receiver for general Loud Speaker use **£20 6**s. **0**d

Type 41 four valve receiver gives the utmost from many stations under varying conditions **£27 18**s. **6**d

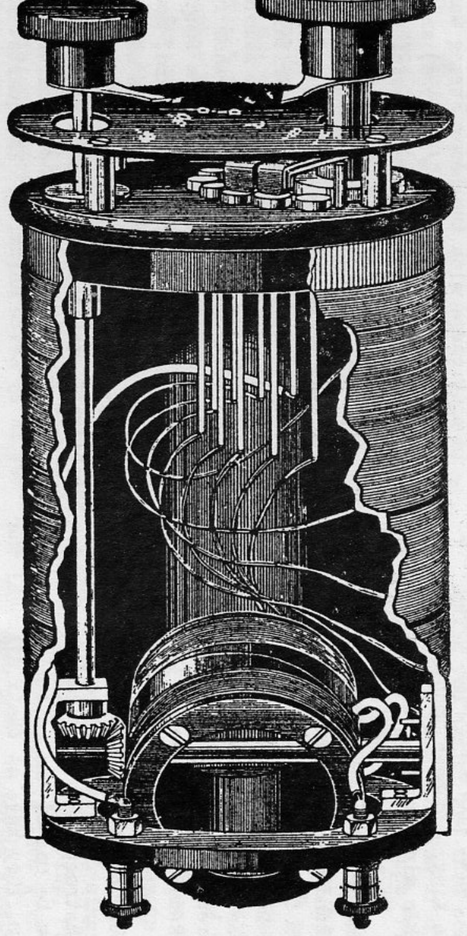
These receivers are complete in every detail, the only additional cost being the Aerial.

ALL models are now being demonstrated in our spacious showroom, and our salesmen will be only too pleased to extend every facility to assist you in your choice.

ASK FOR FREE CATALOGUE OF COMPLETE RADIO RECEIVERS.

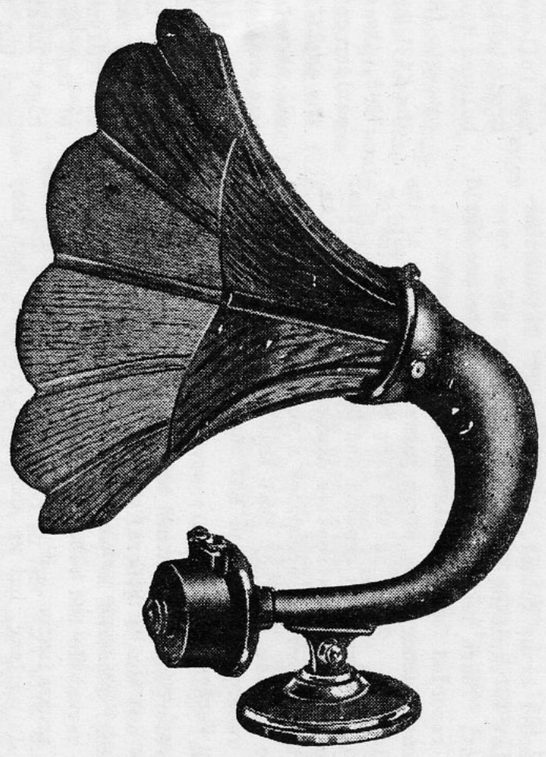
CONSTRUCTIONAL SECTION. The National Radio Exhibition has given us many new and interesting components, most of which are now available and in stock.

Consistent with our policy of sorting "the wheat from the chaff" we are offering only that which is best and reasonable price, and you will find in our Showroom much to interest you.



Ask for our free catalogue of Wireless Components.

The Retroactive Tuner, **39/6.**



Amplion Loud Speaker, wood horn, **105/-**

The Supersonic Heterodyne Receiver has gained such a popularity that we feel sure that if you will inspect the Receiver now being demonstrated you also would realise its vast superiority over all others

The cost is not prohibitive, and the components are available separately.

1650

RECORD REVIEWS

JOHN WANT

Historically the most interesting of this round-up is Varèse Sarabande VC 81080; Beethoven's 'Emperor' Concerto played by Walter Gieseking with the Berlin Reichsender Orchestra under Artur Rother. Interesting? Yet another Emperor? Let me explaing why I treasure this as a Zeitdokument. There is the great Gieseking (who pre-World War II had recorded for Columbia and so never earned a place of honour among those sepia pages at the back of the H M V catalogue). There is the fact that at the time of this recording Germany in general and Berlin in particular had received a lot of destructive damage from the Air. At one point the recording reproduces a nearby anti-aircraft gun. There is also the fact that this is a stereo recording, recorded on to tape and subsequently processed into L P by Varèse.

Tape recording had reached an advanced stage in Germany by 1944 and was in general use by the Reich Rundfunk (Broadcasting) concerns in the Third Reich who had at their disposal a versatile and relatively portable means for subsequent transmission. How the tapes of this record came to survive is unclear, but we should be grateful that they have. The recording has a lot of hiss: not just due to lack of Dolby but inherent in the process of tape recording 36 years ago. But below the hiss the recording is beautifully clear and playing is predictably exquisite. The record is released by Varese International, 6404 Wilshire Boulevard, Los Angeles and is imported into Britain non-exclusively by Harold Moores Records, 106 Gt Russell Street London WC1.

(Editor's comment: While doing my stint for King George VI I saw a captured German tape recorder and marvelled that a long stream of music could come from a plastic ribbon. I had previously"played-with" some wire recorders when doing my legitimate work for the King, and been annoyed by the facility with which the thin wire broke. But this tape was quite a different thing! To a second point, I am given to understand that quite a number of the recordings from the 1940's made by the Reich Rundfunk still survive in the form of "acetates" and tapes in the archives of the broadcasting authorities of the German Democratic Republic. In fact,the acetates may go back to the 1930's. Perhaps Varèse did a deal!!! Third point: Varèse Sarabande records are imported into Britain by Swift Record Distributors, 3 Wilton Road Bexhill, Sussex TN40 1HY, who are wholesalers only, but your own neighbourhood store can order through Swift.)

The World Records 'Retrospect' series has continued to grow into what must now be one of the most significant historical catalogues ever. They have at their disposal the vast amount of material from E M I. Some of their issues appeared earlier in the HMV 'RLS' Series. I was very amused to see that one reviewer regarded the transfer of one disc from the HMV catalogue to the World Records as a sort of demotion. Odd! (Editor says: He was obviously a snob. I would even play the record if it had NO label.)

In recent months, World Records have marked the Centenary of Sir Thomas Beecham's birth by the issue of many of his 78's. There was one coffee table of a set, of which review copies were understandably limited. The Beecham addict, if interest, should get information from his neighbourhood record store. But there have also been a number of issues of single LP's and the diversity of the material recorded seems to reflect the great range of Sir Thomas' repertoire. Take for example SH313 "Sir Thomas Beecham Conducts Rossini". There are four Rossini works all recorded between 1933 and 1939 and including (predictably the William Tell Overture. In one or two cases a little hiss has followed the music on to the LP but it is unobtrusive. Predictably the release of "Tommy" transfers included his beloved Mozart. SH 316 combines the K299 flute & harp concerto (René le Roy, flute and Lili Laskine,harp) with the K131 Divertimento. Recorded respectively in 1947 and 1948, the enormous improvement in sound quality over the earlier set is very apparent. Was it the disc cutting, or the amplifier or the microphones, or the sum improvement in all three? It is worth remembering that at this time Decca was challenging EMI with its full frequency range recording.

And ever more Mozart: Highlights from Idomeneo, conducted by Fritz Busch(SH 294). The recording has an odd history in that the work had never been produced in Britain, other than by amateurs, until 1951 when it was decided to stage it at Glyndebourne. The first performance was on 20th.June of that year and the DB series discs were recorded a fortnight later- at Abbey Road. The sound is studio not opera house but is good - as, predictably is the performance. Sena Jurinac shines most brightly of all the cast. She was in the cast a few years later for the than World Records. The highlights were released on red label 78's for this was a period when gramophone history was being made. Decca had taken EMI by surprise by releasing a good basic catalogue of LP's, together with simple equipment to play them, in 1950. EMI did not issue their LP's for some further two years which makes 1951 a significant year.

Yet a further record of music by Mozart: World Records have released on SH 318 the Clarinet Quintet K581 with Charles Draper and the Oboe Wuartet K370 with Leon Goossens - in both cases with the Lener String Quartet. These were respectively Columbia L2252/55(1928) and LX 256/7 (1933). The oboe work had, I believe, a brief earlier life in microgroove format when it was issued as an "extended play" record.

Both Charles Draper and Leon Goossens were among the most outstanding wind players in Britain in their day. Charles Draper - in my opinion the soloist who steals the show on this disc - was nearly 60 when it was recorded. His recording career had already been a long one in that he had made early Edison Bell cylinders and, now extremely rare, Ebonoid vertically-cut discs. How odd that an artist of his stature should be so little known today. With minor reservations about the Lener Quartet, I recommend this record enthusiastically. The transfer of the clarinet quintet is by Keith Hardwick. The quartet side has obviously been taken from the EP transfers and the name of the engineer responsible lost in the sands of time.

An unusual issue from Pavilion Records Ltd. is Pearl GEMM 161 "Sir Henry Wood - Promenade Favourites". Wood's influence on the English musical scene was immense: he was born into an England in which the leading conductors were imports from overseas (Richter, for example) and an England which had largely lost its musical traditions - das Land ohne Musik. Wood's achievements were numerous - including direction of a new permanent orchestra to give a season of promenade concerts at the Queen's Hall: the rest of that is history. In 1915 he started recording for Columbia using a reduced-size orchestra to cope with the limitation imposed by the recording horn. These appeared on the light blue label - as was to be the case with all Henry Wood recordings until the end of his days.

The records on this LP are all of the early electric period, a time at which Wood undertook a lot of recording work for Columbia - as did others of course, for with electric recording available entire catalogues needed to be re-recorded. The works on the LP are typical: Danse Macabre, Prelude to Act III of Walküre, the Leonara and Midsummer Night's Deam Overtures and two tracks from live performance of the Messiah at the Crystal Palace Festival of 1926. With 3,000 voices this would have been impossible two years earlier. Odd that at the end of the first track there is a premature cut. It may have been on the original (L1768). This will be for the older among us - those who, for example, can remember the Queen's Hall before the Luftwaffe converted it to a brown heap.

Still more Cantelli re-issues from World Records.SH315 has the Brahms Third Symphony coupled with Schumann Fourth both with the Philharmonic Orchestra. The Schumann was recorded in 1953 and issued as a mono LP which received immense praise from the critics at the time. It is truly a magnificent performance revealing much, much more of this not overwhelming work than we might imagine. I enjoy the Schumann Fourth in but few recordings. This is one of them. (It is still mono, unlike the rather watery stereo of the Brahms, recorded in 1955 and never issued. Odd! But I recomend this disc for the superb thrilling Schumann.

Finally three records of piano music. On SH326 / 7, World Records have re-issued Cortot's recordings of (respectively) the Etudes (Opus 10 & 25) and the Preludes(Opus 28 and 45). All appeared originally in the 1930's, except Op. 45, and all on red label H M V.

These Chopin recordings by Cortot were famous through several decades - indeed one 'heard' Chopin from Cortot's recordings as well as from those by Paderewski and the lovingly eccentric Vladamir de Pachmann, whose incredible comments during recording were left on the disc. Odd that on the LP re-issues the preludes have retained their numerical order bu not the études. No doubt World Records wanted to keep the sequences of the original 78's. Each record has a detailed slip-sheet by Henry-Louis de la Grange.

I have to admit to my shame that until receiving GEMM 147 (Pearl) I had never heard anything by Harold Samuel, some of whose recordings between 1923 and 1927 have been reissued on this excellent disc. Born in London in 1879, he gave London a recital at the age of 20 in which he played the Goldberg Variations but despite the success of this venture, he left solo work in favour of coaching and accompanying as these were more secure. At 40 he resumed his solo career with a recital at the Wigmore Hall and at 42 a programme on six consecutive days, all of Bach and without repetition. The series of recitals made the headlines and launched him on his solo career.

Putting aside the limitations of the pre-electrical recordings among the tracks here, this is a superb disc for Samuel shows through as a master of his instrument and an outstanding interpreter of Bach. The C Major fugue which has tripped up so many amateurs lulled into false security by the apparent ease of the C Major prelude is handled as only a master can. Each voice enters: each voice remains until the end: clearly, yet part of the whole. Why did we have to wait so long for this record?

RECORD REVIEWS

E.Bayly

P I C K W I C K P A R A D E

A few months ago, Pickwick record issued a big batch of 2-lp sets. Some are outside the interest of this magazine, but on each set there are 40 "tunes" - of varying length. Over the whole release, the recording dates stretch back to the 1950's. A listing of the items we received for review were:-

PLD 8002 = 40 Country Masterpieces
PLD 8007 = 40 Classical Masterpieces
PLD 8008 = 40 Brass Band Favourites
PLD 8011 = 40 Country Classics
PLD 8013 = 40 Folk Favourites
PLD 8016 = 40 The Kings of Rock & Roll

The 'Country Masterpieces' includes the predictable 'country and western' mixture on the themes of love fulfilled and unrequited, as well 'social comment'. Over all, these are in any tempo from "waltz" to "quickstep" with various accompaniments from hawaiian, via bluegrass to more modern-group. This gives variety in itself with the added bonus of melody. Among the artistes featured are Jerry Lee Lewis among whose selections is "One Minute Past Eternity", Dave Dudley sings soem of his 'truck-driver' songs and "The Pool Shark", Johnny Cash is heard in a reprise of "Folsom Prison Blues" and "Cry, Cry, Cry". Carl Perkins, also known for rock & roll, fits well into the county idiom, with "Tennessee". Roy Drusky, whose voice sounds somewhat like Burl Ives, of a previous generation. Jeannie C. Riley, with a voice sounding like hard-bitten experience includes "Back Side of Dallas". Charlie Walker's smooth and pleasant "Blue eyes crying in the rain" contrasts with Sleepy laBeef's big voice in such as "Long Tall Texan". James O'Gwynn adulates George Jones, who in his turn gives us the plaint of a sad alcoholic "Just One More". Hank Locklin is of course included, with "Geisha Girl" - one assumes telling the story of a U S serviceman finding love overseas and more'at home' with "Let me be the one". Also included, but of no less stature are Charlie Rich, Willie Nelson, David Allan Coe, Jimmy C. Newman. This set is an excellent introduction to country & western, even if predominantly male.

Also, with artistes singing their originals, is the 40 Country Classics' making a sequel to the above. The srtistes are margely those above, but a "newcomer" is Carl Belew with "Lonely Street" and "Crystal Chandeliers". Leroy van Dyke moves his tongue with great rapidity to recal "The Auctioneer". I like Jimmy C. Newman's zydeco-influenced "Jambalaya" and "New Jole Blon" (wiht an injection of Cajun French). Jeannie C. Riley's "Harper Valley P.T.A."is, I suppose, a modern interpretation of the theme pot-calling-the-kettle-black.

The '40 Kings of Rock and Roll' highlights the artistes who made the Sun Record Company of Memphis famous in the world of rock and roll. Elvis Presley was the BIG star in the idiom which really launched Sun 78's. Surely Sam Phillips could not have known, initially, that this "new" style would soon bring sales of a million copies of, say, Carl Perkins' "Blue Suede Shoes", Roy Orbison's "Ooby Dooby", Johnny Cash had "Get Rhythm". Jerry Lee Lewis sold a million of "Whole lot of shakin' going on". So out of Memphis came the voices of men (young at the time for it is nearly 30 years ago) who were to make rock and roll a big new style..... and that style is still there even thougha little obscured by what the current D.J's pour out. At weekends I still see clothes and hairstyles of the original "craze" being perpetuated by the young. So this set gives a fond look back for the older folks, yet provides the 'standard' tunes for the present enthusiasts. Whichever way you look at it, even if you hate(!!) rock and roll, this is a historic documant. (But, to be honest, I suspect that not all of the recordings contained here are from the actual Sun records, but remakes a little later on.)

'40 Classical Masterpieces' is really an apt title for here we have (if I may be permitted a twist of terms) a collection of lovely melodies from the classical masters. Yes, I know full well that some of the "tracks" are just extracts from longer works and some of them are cut a little abruptly, but there is every justification for this type of recording. I move among people who will never take to full symphonies, whoever writes them, but who like to hear something other than "instant-pop". This record is ideal for them, and if we are in a democracy(?) why should they not be pleased. A certain gentleman has made a living for years by presenting this sort of programme every Sunday evening on the radio. As a"musical missionary" I also know that this type of collection does lead people to listen to more classical music. However, I find it pleasant to listen to after saying all the above. It fills a gap existing today in that there is no "light" music. There is a void between "pop" and "symphony". I will go on saying that Symphony Orchestras could easily increase their revenues by having more evening of lighter pieces and fill every seat in large halls and so subsidise the evenings of lesser-known works when audiences are diminished. So, whatever the purists say in objection, I highly applaud this set for all the reasons inferred above - and to complete the bargain the various orchestras are excellent with piano interludes by Peter Katin. To list 40 titles with composers will occupy to much space, but the conductors are Robert Stolz, Vilem Tausky, Raymond Paige, Leonard Sorkin, John Hollingsworth,Leif Segerstam.

Some of the orchestral music is Hungarian Dance No.7 (Brahms), Salut d'Amour (Elgar), Nutcracker-various extracts (Tchaikovsky), Facade-Popular Song(Walton), Perpetuum Mobile (J Strauss), Fireworks Music - Minuet No.2(Handel), Dance of the Buffoons (Tchaikovsky). Peter Katin's selections include Gipsy Rondo (Haydn), Melody in F(Rubinstein), Chant sans par-les oles(Tchaikovsky), Thaïs Meditation (Massenet).

"40 Brass Band Favourites" is a fine selection from the world of brass band music. The bands participating is the Black Dyke Mills, Fairey, City of Coventry, City of London, Leyland Vehicles, Sun Life Stanshawe, Grimethorpe Colliery, Solna Brass, G. U. S. (Kettering). In the "massed" numbers are added Wingates Temperance and Yorkshire Imperial Metals.
The programme of 40 pieces would again occupy much space, but including the marches Entry of the Gladiators, Dambusters', Knightsbridge and Men of Harlech. Among the songs are Caller Herrin', The girl I left behind me, Sarie Marais, To a wild rose, Cushy Butterfield and Phil the Fluer's Ball. Classical items include Intermezzo from Cavalleria Rusticana, Norwegian Dance No.2, Op.35, Grieg, Introduction to Act 3 of Lohengrin, Allelujah Chorus. "Novelty" pieces include Maple Leaf Rag,(in a skippy sort of rhythm). Over all, a wide variety of music

such as one would expect from a well-balanced concert, though a xylophone solo might have been popped in. Two trumpet solos are included; Gerard Schwarz gives a good account of himself in Harry James' "Concerto for Trumpet", but the band is a little heavy for a swing band number and Carole Reinhart is a viruoso in Danza Alegre.

"40 Folk Favourites" is of "modern-day" performers, though the styles vary immensely. It delights me that there has been a revival in the performance of "folk" songs and music. I am not so keen on the electronic variety with synthesisers, but am not against the use of serpents and other old instruments. (Digressing from the straight record review, I have to have a wicked smile to myself when I see the mass of electrical gear which some folk groups carry around unecessarily,even for a small hall. A mass of microphones, mixers with many knobs and sliders and sometimes a full time operator on it, monitors,etc. I visualise some hi-fi dealer rubbing his hands in glee somewhere. The rule used to be to make the audience be quiet to really listen.) It depends which generation you were brought up in. I always prefer anyone who sings in his natural voice whatever it might be. I dislike the modern tendency to sing in a nasal manner with a harsh throat and some supposed rural accent. If an accent different from my own is natural to the singers it can be perfectly acceptable, for it is a living accent or dialect. As such The Dubliners are pleasing to hear, especially in their 'favourite' "The Leaving of Liverpool" or "Will you come to the bower?" The Boys of the Lough delight with "The Lark's March" and "On board of the Victory". I like a good fiddler, so love the tracjs of Dave Swarbrick. Modern compositions are acceptable, like Richard Digance singing"Dear River Thames", or Ralph McTell with his "Streets of London". Brenda Wootton, alarmingly natural,sings "Apple Wine". With a flute accompaniment and a tabor and drum to keep the rhythm, the John Renbourne Group is a delightful harmonising vocal group, of whom I could have listen to more. There is a wide range of music and groups in this set. Among the others are The Sallyangie, Decameron, Pentangle, Dransfields, The Johnsons, Silly Wizard, Gryphon, The McCalmans. Again, a good cross-section of what you would hear inside folk clubs today.

It is a pity that our magazine is lagging behind chronologically for you may have missed this series of limited edition, very cheap (in price) 2-lp sets. Look around, I'm sure you may well still find them among the miscellany in Woolworth's, or, your local supermarket or cash-and-carry.

Music from the soundtracks of the films shown currently and in the recent past seems to promote interest. On Pickwick - Disneyland SHM 3017 we hear that from "The Black Hole" a current epic dealing with a big space cruiser that flies into the space empire of 'others'. The overture is of martial style with fanfares and then moves in to the main theme, which to me is in a waltz form. We have sinister movements, but the waltz is heard at intervals. A mixture of the majestic and sinister this will interest you if you see the film, if you're interested in film music, or modern styles and composers. In this case,the composer is John Barry. We are told that this is a digital recording, but as there is no other recording of this music with which to compare it, the significance is lost on me!

Pickwick International is currently promoting ELVIS PRESLEY again, in case you missed him previously, or are a new generation, for like another legend of another genre, Enrico Caruso, he never seems to die. Going into those stores stocking Pickwick products, recently, I have seen the portrait of Elvis looking out at me. As a bonus, with the 2-lp set, there comes a giant Elvis poster. Unfortunately I do not have much empty wallspace. I suppose I could paste him on to the ceiling, like one collector I visited who had covered the ceiling of his music room in this way.
When I first heard some Elvis rock and roll ages ago, I thought my ears were being assaulted. But judged in the light of what has (unfortunately) come since, even his rockiest numbers sound moderate. Then, as is now being re-revealed, he had his quiet and tender moments.

In a two-lp set on Pickwick Camden PDA 057 we have the sentimental song about his dog "Old Shep", but the set starts off with a rocking "Burning Love", then moves to "I'll be there" which, although a love song, does not really become tender although in slower tempo, but the Italianesque "Mama" must be the most gentle and tender song Elvis sang. On record next to it - but not chronologically - is "Tender Feeling", a gentle adaption of "Shenandoah"."Yellow Rose of Texas" is combined with "The Eyes of Texas" and delivered in martial vein, "Rubber Neckin'" is exhuberant while "U. S. Male" is aggressive. "Separate Ways" is almost 'C & W' with divorce as its theme. "Peace in the Valley" - a gospel song by Thomas A. Dorsey - is devotional sung with sincerity. "Frankie & Johnny" is in Dixieland Jazz vein. This set is titled "Elvis - Double Dynamite", but this must be a "promotional" title, for content is actually a cross-section of Mr. Presley in all moods. Other songs in the set are Fools Fall in Love, Follow that dream, You'll never walk alone, Flaming Star, If you don't think I don't need you, Big Boss Man, It's a matter of time, Charro.
"The King - Elvis" on Pickwick-Camden CDS 1190 has two distinct themes. Side two contains songs from his films of the early 1960's, Relax; Baby, if you'll give me all of your love; One broken heart for sale; So close yet so far; Happy ending. Side one must be one of his last recording sessions. He had given a TV show from Honolulu by satelite, viewed by millions. For an NBC TV spectacular repeat of the performance five extra songs were recorded. These constitute side one, and are - Blue Hawaii; Early mornin' rain; Hawaiian wedding song; Ku-u-i-po;No more. They seem to me to be a "different" Elvis - more subdued. But his fans should have this facet in the collection of course.

If you hate Elvis Presley yet feel you should have something in the collection as an example, you should have the double-set PDA 057 . . . you may well have some pleasant surprises.

W A L T D I S N E Y O R I G I N A L S

Pickwick has produced a set of 24 7-inch 45 rpm discs, each with six songs on it. Those songs are taken from various of Walt Disney's films. One song is a "recreation". It is"Minnies Yoo Hoo" and is an exact copy of the original from "Mickey's Follies", complete with shaky saxophones. As you will deduce from the list of titles on page each record contains songs from several films. I do not know how the selections were compiled. Assuming that many film have more than six songs, it would be necassary to use more than one disc for some films, so some "mixing" is inevitable. To those of us knowing the original film this might prove an annoyance, but these records are intended for children - who want something to sing to - and who may not wish to put things in tidy pigeon holes like we adults!!! Also, the little records are more easily handled by children, and can more readily be purchased a few at a time. To save you calculating, the total is 144 songs in the set!! I have enjoyed listening to these over a period, with their different rhythms, artistes,moods etc. and enjoy them immensely. One should not dismiss these lightly, for there is much artistry in the songs overall and of course much humour. I especially like "Never Smile at a Crocodile" whic even includes a verse like Gilbertian patter. The films featured are:- Three Little Pigs, Reluctant Dragon, Alice in Wonderland, Aristocats, Melody Time, Make mine music, Peter Pan, Melody Time, Great Locomotive Chase, Westward Ho the wagons, Winnie the Pooh, Dumbo, Lady and the tramp, Mary Poppins, Snow White, Biscuit Eater, Pinocchio, Bambi, Old Yeller, Davy Crockett, 20,000 Leagues under the sea, Small World, Song of the South, Cinderella, So dear to my heart, Sword and the stone, Jungle Book, Bedknobs & broomsticks, Babes in Toyland, Monkey's Uncle,Sleeping Beauty, Perri, Escapade in Florence, 101 Dalmations,Summer Magic, Parent Trap, The Rescuers, Uncle Remus, Happiest Millionaire, Robin Hood, Mickey Mouse Club.

A very impressive list. Even if you're past the age considered "childhood" - treat yourself to these - and like me, begin your second childhood!!!

Johnnie Cash, who started in rock and roll vein with the Sun record company in Memphis, is still a top line artiste but somewhere along the line he changed to country & western. On Pickwick-Hallmark SHM 3027 we have a pleasant mixture of his songs. "Supper-Time" is reflective reminding him that the family used to gather for supper after whatever the day time duties. I like the humorous, yet truthfully ironic "Pickin' Time" - as sung by a poor farmer, and "In them old cottonfields back home" , made famous by negro folksinger, Leadbelly, we again have a farmer narrative. Cash was the son of a poor farmer, so knows from first hand, and "One more ride" tells a promise of something better at the end of a train ride, ridden in a box car hobo style.
Among the "Country Greats U S A" (Pickwick SHM 3028) are Willie Nelson hoping to patch up a love affair in "I hope so", Slim Whitman sings his hit "Shutters and Boards" again on the theme of broken love, and "It's a sin to tell a lie", which I do not like sung in this manner. The most important, and perhaps most enjoyable song in this collection is "Heart to Heart Talk" sung by Bob Wills and Tommy Duncan, two "early" influences and foundation stones in country and western music. During the 1930's and 1940's Bob Wills and his Texas Playboys was a major "Western Swing" band in the southwest of USA, and Tommy Duncan was the vocalist. It is a fact that names like Benny Goodman, Tommy Dorsey meant little in the south west up against Bob Wills, who could draw capacity crowds anywhere in that region. The Wills band played a mixture of different styles of country music, but with jazz influenced soloists, including their young steel guitar player Leon McAuliffe. The song under discussion here is a smooth sentimental duet, and I would have bought the whole record to get it!!!! This duet was recorded in 1960 when Wills & Duncan came out of retirement to record some songs. Both have since passed on.
A few words on the other tracks.....Johnny Darrel sings one of his hits "Ruby, don't take your love to town" which won him a "Top 10" hit after seeing some of his songs get there, but sung by others. Jean Shepard finds her love "Slipping Away" - but delightfully!! "I'm a gypsy man" by Buddy Knox is a carefree and happy song.

TAMMY WYNETTE
'Till I can make it on my own : Just in case : He's just an old love turned memory : The world's most broken heart : If I could only win your love : The heart : You can be replaced : Love is something good for everybody : Where some good love has been : Easy come, easy go.
Pickwick - Hallmark SHM 3026

DON WILLIAMS & the Pozo Seco Singers
Spend some time with me : Storybook children : Take my hand for a while : Coming apart : On her way to being a woman : There's always something there to remind me : Follow me back to Louisville : There's never been a time : Ruby Tuesday : Tears : Where do I go from here?
Pickwick - Hallmark SHM 3021

SKEETER DAVIS
You've got a friend : Hello Darlin' : Daddy Sang Bass: A place in the country : I'm so lonesome I could cry : Angel of the morning : If you could read my mind : He wakes me with a kiss every morning : My colouring book : I started loving you again : Son of a preacher man : I can't seem to say goodbye.
Pickwick - Camden CDS 1173

CHARLIE RICH
Rollin' with the flow : Somebody wrote that song for me: Windsong : That's what love is : Night talk : Beautiful woman : To sing a love song : Love survived : Somewhere in my lifetime : That's the way a cowboy rocks and rolls.
Pickwick - Hallmark SHM 3025

JOHNNY CASH
I still miss someone : Pickin' time : My shoes keep walkin' back to you ; I want to go home : I feel better all over : I'm so lonesome I could cry : Supper-time : In them old cotton fields back home : Delia's gone : One more ride.
Pickwick - Hallmark SHM 3027

TAMMY WYNETTE & GEORGE JONES
Golden Ring : Even the bad times are good : Near You : Cryin' Time : I've seen better days : Did you ever? : Tattletale Eyes : I'll be there if you want me : If you don't somebody else will : Keep the change.
Pickwick Hallmark SHM 3024

Pickwick's latest promotion of single-Lps features some of the big names in the world of Country Music. While that music may have moved a long way from the original rural style, it still provides songs with tuneful melodies which one may whistle or hum.

Don Williams is featured on SHM 3021 with the Pozo Seco singers, with which he first became successful. He is now mostly a 'single act' performing in a most relaxed manner and methinks that his voice now has a deeper timbre than when he recorded these songs. The others of the Singers are Susan Taylor and Lofton Kline, who sing ensemble or have small solo spots. The group almost engulfs Williams, but it is a good sound.

Skeeter Davis has a jolly gospel-type song in "Daddy Sang Bass" and is then a reflective girl in the city wishing to leave it in "A Place in the Country". Her version of the old "So lonesome I could cry" stands up well to others. She goes through a powerful heartache when "I started loving you again" and then confesses that she learned all about love from "The Son of a Preacher". Most songs are slow and emotional, except "Preacher" which is lively.

Tammy Wynette and George Jones duet, and of their selection "Golden Ring" is a comment on life (and perhaps hasty marriage); "Near You" reworks an old romantically with pleasant violin-wallpaper behind them. I prefer to hear George Jones in duet as I find his solo voice a little monotonous - and even harsh - but I seem to be in a minority. I do not notice this when set against Tammy's voice. He is quite tender in "I've seen better days",and quite jolly together in a'nonsense' song "Did you ever?" Tammy Wynette on her own sings a selection, mostly slow songs, sung with sincerity, "Till I can make it on my own", a woman too much in love with a shallow man - "Easy come and easy go". "Love is something good for everybody" moves into a happy mood and rhythm.

If I have a criticism it is that I should welcome more variety in the pace of the songs of the ladies - but if they sing mostly slow songs on stage, that's how it must be on record.

Charlie Rich is another veteran of the Nashville scene who has written as many songs for others as he sings himself. "Night Talk" is one of his 'greats' touching on the intimate talk between husband & wife - and is equally intimately sung. "Rollin' with the flow" is a reflective acceptance of life, but the mood picks up in "That's the way a cowboy rocks and rolls". All his songs are expertly delivered.
Pickwick has issued quite a pile of country and western music records in the last few months, which reflects that there must be a substantial demand. No doubt this is due to the accent on melody in that type of music, coupled with polished performances based on easily-understood themes. Also, in passing, one notices that the major country & western artistes are a generation older that those engaged in folksong, generally speaking. But, one notices from TV programmes that the audiences for both are of all ages from children to grandads!

* *

Duke Ellington passed from this earthly trial six years ago, but there has been no abatement in the appearance of LP's of his work. Not only of material recorded, but unissued at the time of his death, but also of recordings from transcriptions of radio shows. In fact, only today I received notice of Spokane 17, newly released, of a Bing Crosby programme in which Ellington was a guest,of 1941.

French CBS and French RCA have continued the reissue programme of the 78 rpm discs upon which they may legally draw. RCA is RCA-Victor originals, but CBS has a much wider scope for all manner of smaller companies have come into its possession over the years, including "Master" of the 1930's, whose releases were only limitedly released by Parlophone in Britain. . but that is another story. . . CBS also has rights to some which came to Britain as Brunswicks, but for some reason, does not appear to have the right to certain things which came here as Brunswick with dates close to those reissued by CBS now. It must be due to dates when the original companies were bought, sold, traded, etc. But I'll come back to that as it has a bearing on what follows as I hope to reveal..!!

Fifty years have elapsed since the first 5 years of Ellington's early, mostly excellent, recordings, if I may misquote Jimmy Durante, "Everybody wants to get into the act" . . . and making reference to Karl Marx's writings, the collector is faced with over-production, but I hope the companies will not go out of business therefrom(tak-Marx to his conclusions) before certain items I"want" are reissued.

1652

Even before Duke Ellington died, two of the record "groups" for which he had recorded over the years had begun to reissue his recordings to compile a "complete" set. I say "groups" advisedly because although the original 78 rpm recordings had been for many "labels", they are mostly now owned by three giants.

So, CBS had begun with the Okeh, Columbia, certain Brunswick, Master, Variety, Harmony,etc. RCA had begun with the Victors,etc. One assumed that apart from a few early unattached labels, these two would cover the Duke's whole output. Both had reinstated in to their catalogues recordings from the Lp period. E.g. CBS put back "Such Sweet Thunder", etc. into the "Special Products" section, thus making them available to customers' orders.

It must be noted that the RCA and CBS "complete" meant that, even to having all three alternate "takes" of the same tune alongside each other. This is excellent for the devoted student or posterity. The average person might consider himself the victim of a confidence trick if he wanted only one version of the tunes - as it must be admitted many do. (In retrospect, because of the recent purchase of the Decca and E M I groups recently by other groups, and the closing of the formers' wholesale and import departments, loads of Lps have been sold off extremely cheaply, so people like your Editor who are ever open-eyed for a bargain, have been able to buy the "complete" sets so advantageously that it does not matter that they have several"takes" of some tunes, for they have paid out no more than buying the records to be mentioned below. The "cheap" supply was only until the particular warehouses were emptied, and it included music of all categories other than jazz. But, the "complete" Duke Ellington sets will still be available, albeit at "full" price.

I believe that MCA may be reissuing Duke Ellington material left available to it, but it is difficult to see where the dividing line between the present CBS and MCA comes. They must know themselves, but it is indistinct. But, as in my opinion the MCA transfers are often very bad (like the Jimmie Lunceford material as an example) I tend not to even bother looking at the MCA catalogue.

Because of the customary bad MCA transfers (which spilled over on to 'Ace of Hearts'), and because many of you do not need a "complete" set, I draw your attention to the following:-

The Essential Duke Ellington, Vols. 1 & 2 on VJM Records VLP 71 and 72. These two have excellent transfers by John Wadley and cover Duke's output from December 1924 to December, 1927. Being an independent company VJM is able to draw on material from any of the others. In this way we have an accurate chronology irrespective of the original source, but omitting those which were just accompaniments to various singers, often sounding rather "dated" now, often due to the poor stature of the songs involved. In this way, one assumes that VJM Records are to be closely watched, for they should reissue those Vocalions and Brunswicks,which CBS has not for some odd reason; among them are such of my 'favourites' as "Doing the Frog", "Maori" for example. The VJM's already available include such famous tunes as "East St Louis Toodle Oo", "Black & Tan Fantasy", "Creole Love Call", "Harlem River Quiver (Brown Berries)",etc. So, if you want the "essential" works of Duke Ellington, without the very specialist as it were, you cannot do better than gradually equip yourself with these very well produced VJM reissues. How far their series will go I do not know. Even if they are trailing 50 years behind original release dates, they are able to come up to 1930.

Having written the above, a flat package 13 inches square was popped in my door by our friendly postman, and on opening it I was surprised to find the World Records 2-Lp set SHB 58 "Hot from Harlem" - Duke Ellington 1927 - 1930. This comprises 34 tunes from the Okeh/Columbia stables, most of which (but not all) have been available in Britain on Parlophone 78's. Again, transfer to Lp is very well done.

So, your choice widens, but it really depends on what you personally require for your collection. If you want a representative selection of "early" work by Duke Ellington, the World Records is for you. If you want a wider spread of the net, taking in his recordings for other companies, then you will need the VJM series. If you are the specialist, then you will need the CBS, RCA A N D the VJM series (for the items omitted by CBS).

BEYOND THE REEF

HAWAIIAN TROPICANA

Unusual for our columns, I wish to draw your attention to a group performing at present. Following a remark on radio I have received this record produced by a semi-professional "Hawaiian" group from northern Hampshire - Hawaiian Tropicana. I have never heard the group in person, but judged by this sole Lp, it obviously has much to offer, and it is very refreshing to hear a Hawaiian-style music again. A semi-professional group may have to make compromises in order to earn some money in order to keep the group going and cover expenses.

This may be the reason for including such songs as "Love Story" and "Feelings" which are alien to Hawaiian music in my opinion. The tunes are too modern for me, having been weaned on the Hawaiian music of Toots Paaka, A. P. Sharpe.At times I find the drumming is too modern and too prominent. This latter may well be the fault of the recording studio being only accustomed to (or preferring) "pop" groups. I know that my friends at the Blandford Jazz Circle had this trouble with a modern recording engineer until they threatened to walk all over his equipment wearing heavy boots! (I am sure I could find a more sympathetic recordist.) I would prefer to hear on record a more intimate approach, which I feel would suit a small group like this. The fault does not lie in the music.

We have such tunes as-Island Rhythm - Hawaiian Wedding Song-Ukelele Lady - Beyond the reef - Tamahine - Moon of Manakoora -Moonlight and Shadows - I'll remember you.

Andy Lanai is the vocalist and I particularly like his "Moon of Manakoora" with the group. "Moonlight and Shadows" also makes one think of silvery shores with waving palms! "Island Rhythm" is very attractive in a quicker tempo.

Even if you have never heard of Hawaiian Tropicana you should support this group if you like "Hawaiian" style of music in which a pleasant melody is the prime ingredient. This record will be available at Hawaiian Tropicana, 17. Meadway, Frimley, Camberley, Surrey GU 16 5TQ.

The ELLA FITZGERALD Songbook

As 78 rpm discs were coming to the end of their run,Norman Granz began recording Ella Fitzgerald singing the songbooks of famous composers; Cole Porter, Rodgers and Hart, George Gershwin, Irving Berlin, Harold Arlen, Jerome Kern and Duke Ellington.

Granz's material has been released in various forms over the years. As this observer sees it, Granz retains the masters (one assumes tapes) and leases them to record producers. Hence you may find some songs of this 5-lp boxed set as H M V 78's or in various lp form.

Although Miss Fitzgerald uses "scat" singing as part of her presentations these days, I prefer her singing "straight", in which style I consider her supreme above all. Most of this box is "straight" presentation - which also means at times some shift of emphasis of the beat against the rhythm of the accompaniment which enhances the performance.

Having only heard a few of these recordings previously, I approached it fresh and open-mindedly. I find that I like the Rodgers and Hart foremost - and the Duke Ellington least (but do not hate it) - possibly because I prefer to hear Ellington's music instrumentally. We could have had more of Jerome Kern. That is my sole reservation.

This collection is a tribute to the composers involved, and a monument to Ella Fitzgerald's artistry. To mention just a few that impress me. Porter's "I concentrate on you", with a difficult melodic line and lyrics becomes quite a masterpiece. Kern's "Yesterdays" - which has often been so mangled over the years, including in the film 'Roberta' for which it was written, becomes tender and whistful as it should be. The incongruity of a lady singing "Top hat, white tie, and tails" is forgotten once the vocal actually begins. "Strike up the band" rocks along in a sort of off-beat martial way then becomes a "swinger". In slow tempo "But not for me" becomes more meaningful than I have ever heard it.

Each record sleeve has a picture of Miss Fitzgerald in action, as one sees her at a concert, but I quarrel with that on No.2. for it catches her looking tired at the end of a concert - not the picture for posterity. Let's remember all our artistes looking their best.

If you like this type of song well-performed and accompanied you'll wish to add it to your collection. Available only from World Records, Parkbridge House, Little Green, Richmond, Surrey TW9 1QP.

THE GENIUS OF DJANGO

Out of the near tragedy of being seriously burned when aged 17/8 when his caravan caught fire, came Django Reinhardt's individual style and virtuosity. Seven years later, in 1934 he became the founder-member of the Quintet of the Hot Club of France; in an era when jazz clubs, rhythm clubs, etc. were springing up in Europe to listen to jazz on records or in live performance. Jazz still has a better following in Europe than in U S A - its birthplace.

Django Reinhardt's supremacy as a guitarist was soon recognised and during his mere 43 years of life he impressed and endeared himself to his contemporaries who rated him among the top performers, either as a soloist or accompanist. The records in this collection demonstrate the validity of this.

Django recorded in these two capacities with many different musicians who visited Paris during their tours, mainly as members of bands, quite a number of whom settled (individually) in Paris until the advent of World War II. Thus Django Reinhardt is heard with such musicians as Benny Carter,Coleman Hawkins, Bill Coleman, Eddy South and Rex Stewart from U S A, the Q H C F and various permutations and combinations of these and other French musicians - mostly as small jazz groups.

The titles with the American musicians are different from those in the two Lps "Bill Coleman à Paris" (except for "Swing Guitars"), but if you are old enough to have the two Lps "Django Reinhardt & his American Friends" you may find duplications with this set.

This set covers the years 1936 to 1940, so there must have been great recording activity for the 96 titles included are by no means exhaustive of Django's work. The original 78's were on French & English H M V and Swing labels, under the names of various of the musicians as "leaders".

Particularly delightful are the violin duets of Stepahn Grappelli and Eddie South, with Django leading the accompaniment, with sufficient space in the arrangements to hear him solo. These stringed groups, and those of the Q H C F, comprise some very pleasant listening. Django is heard to advantage in duets with Grappelli. 38 of the titles are with the Q H C F. The others mostly feature the various "American Friends".

Although (except for one title) this study us presented in chronological order, and recording dates are given, matrix numbers are not. I consider this a discourtesy to the artistes concerned. Matrix numbers are unique as fingerprints and tell which 78 the material is taken - definitely.

Returning to the music itself, this set is an excellent tribute to Django Reinhardt and at the same time, also an excellent cross section of small group jazz of Paris of the 1930's. A very enjoyable 6 lps available only from World Records, Parkbridge House, Little Green, Richmond, Surrey TW9 1QP.

VALAIDA - SWING IS THE THING

World Records SH 309 introduced us to Valaida Snow, who as a trumpeter and singer entertained us during the 1930's.

The recordings on this lp date from 1936/7 and were recorded during Valaida's sojourn in Britain. For my own preference, to hear a whole lp side by Valaida at one session is too much. It is not because this is the second lp by this artiste, but I feel that the accompaniments are poorer. There are two little bands on the lp, one led by George Scott-Wood and the other a "session group" one assumes. Of both, the pianists are most worthy of mention. Even Freddy Gardner has little to do, for both groups are very much in the background and for the most part play "unison" support.

Valaida sings each song, and plays a few choruses of trumpet either open or muted. Overall, I have the impression that the sessions were insufficiently rehearsed and on side two, the musicians were unaccustomed to playing together.

In actual fact, Valaida's trumpet playing is the best part of the lp. In order to do justice, I played the record a second time, working from last tune to first(!!). I found I prefer overall, the tunes, You let me down, Mean to me, Mood that I'm in, and, Sweet Heartache. Dixie Lee has some nice playing by Freddy Gardner and muted trumpet by Valaida. The other songs are Don't know if I'm comin' or goin', Where is the sun, Some of these days, Chloe, Swing is the thing, Nagasaki, I wonder who made rhythm, I can't believe that you're in love with me, Tiger Rag.

But judge for yourself, and hear it.World Records SH354.

MISS ELISABETH WELCH, 1933 - 1940

A delightful personality with an individual singing style who first graced the London stage in 1933, and who has since made Britain her home, to our benefit.

During 1934 there was a radio show "Soft lights and sweet music" for which Miss Welch was the vocalist. The musical arrangements were for small orchestra and quiet approach. Miss Welch's voice enhanced the shows, and one is well reminded of them by the medleys made at the time. "Solomon", by Cole Porter from 'Nymph Errant' has since been thought of as'Elisabeth Welch's song' and I'm sure it has never been better performed. The same can be said for "Shanty Town". Dyrenforth & Ansell's most delightful waltz song "One Kiss" becomes a song of quiet contentment and their "Harlem in my Heart" becomes more than just another 'wanna go back again to....' songs. Two big numbers on this lp are the duets with Paul Robeson "I still suits me" and "Sleepy River".

Such is the artistry of Elisabeth Welch that one thinks that each song was written especially for her, for she moulds each with her own tastefull and pleasant approach. She did not make many records, so it is good that World Records have revived them on SH 328. (The other songs are The girl I knew - The man I love - Much more lovely - And so do I - These foolish things - A nightingale sang in Berkeley Square - The nearness of you.)

The young JOHN McCORMACK sings songs of Old Ireland . . . . .

A Nation once again - God save Ireland - Boys of Wexford - Dear little shamrock - Snowy breasted pearl - Green Isle of Erin - Kathleen Mavourneen - Come back to Erin - Killarney - My dark Rosaleen - Terence's farewell to Kathleen - Foggy Dew - Trottin' to the fair - Savourneen Deelish - Eileen Aroon.

I was very surprised to receive this for review, for here we have 16 songs from John McCormack's early period for Odeon, some of which he never recorded later in his life. Odeons were good recordings initially, clear and 'forward' being taken by Arthur Brooks or William Ditcham, the recording engineers at that time.

Being still young and full of patriotic fervour, McCormack puts his whole being into the songs and really makes them live. Here we have the first signs that he was to mean: the words of songs that he sang - for the rest of his life, whether they be simple melodies or involved.

If you are a McCormack fan you will need this record, for not only do we have extreme rarities in such as "Trottin' to the fair" and "The Foggy Dew", but they have been excellently transferred to lp, as is usual with "World Records".

This is highly recommended. World Records SH 306.

(If I may quibble, I am continually irritated these days by comperes and others who do not know the difference between a song and a ballad. Thus the title of this lp refers to'songs' and the notes refer correctly, as relevant, to 'ballads'. You may draw your own conclusions.)

PETER YORKE & his Orchestra & FREDDY GARDNER 'MOOD FOR LOVE'

A collection of excellently-played sentimental tunes. Peter Yorke's orchestra was largely of strings, with a few woodwinds. These recordings were made in 1947/8 when he had a radio series and these were based on tunes such as this collection. This is a feast for the lovers of light orchestral music. I must confess that I do not recall precisely the contents of every radio programme by Peter Yorke, but I would have preferred the "Mood of Love" to be broken up with a few quicker tunes....

In the same romantic vein, Freddy Gardner joins the orchestra as saxophone soloist. He plays the melodies straight with a few addtional variations, most impeccably, to suit the mood. If you like light music gently played, mostly by strings, then this record is for you. The tunes are - I'm in the mood for love*- I only have eyes for you*- These foolish things*- Roses of Picardy* - Valse Vanité* - Body and Soul - Smoke gets in your eyes - Stardust* - Bells of St Mary's - By the sleepy lagoon - Hearts and floers - Somewhere a voice is calling - Love, here is my heart - To a wild rose - Moonlight and roses- Just a-wearyin' for you. (*=with Freddy Gardner)

World Records SH334

THREE BY VIVIAN ELLIS -

Big Ben - Tough at the Top - And so to bed

With this record, World Records continues its 'original cast recordings' series; excellent documents of our musical theatre. When they bring the music of Vivian Ellis the document becomes a musical treat - in the style of "light music". (The previous SH 228 also brought us music from Vivian Ellis). Oddly, even though we have the matrix numbers of the records transferred to the lp under review, nowhere are we given dates - not even the dates when the shows opened. We can only assume "subsequent to October, 1945," a date quotedin the sleeve note by Vivian Ellis referring to when he was writing "Big Ben".

Big Ben brings us the voices of Lizbeth Webb, Trefor Jones, Noele Gordon, Eric Palmer, and the Adelphi Theatre Orchestra conducted by Charles Prentice.

Tough at the Top features George Tozzi, Maria d'Attili, Brian Reece with orchestra conducted by Michael Collins.

And So To Bed has Jessie Royce Landis, Keith Michell, Leslie Henson, Betty Paul, Dudley Jones, Hazel Jennings, Stella Chapman and Alan Duffy. The orchestra was conducted by Mantovani.

There are 3 dozen or so songs in this collection of shows of which the stories ranged from a Parliamentary Election to Samuel Pepys. Apart from a sarabande and a madrigal none of the music is especially in period for the play.

However, Vivian Elis's music is timeless and melodious. It is perfectly performed by the artistes and orchestras, so I am sure that you will enjoy it as much as I.

World Records SH 339

KEEP SMILING - REGINALD FOORT at the organ.

One of Britain's foremost organists is remembered in this lp. Fortunately he is still alive in U S A, and so far as I hear it, still plays occasionally.

Although the music upon the record itself is excellent, the sleeve notes are poor. Nowhere is the word "Compton" seen, but the original B B C organ was of this maker, and even though no recording dates are given, one assumes that some of the tunes played on the "B B C Theatre Organ" mean the Compton - but if after that organ was destroyed by Nazi bombs "B B C Theatre Organ" could mean what had been Foort's own Moller unit organ which he sold to the B B C as a replacement. Sorry to be historical but sleeve notes are incomplete, as is "The Complete Entertainment Discography" in which I hoped to find the recording dates! Only by cross-examination of the notes do you conclude that the medleys by Ketelby "Vision of Fuji-San" and "By the blue Hawaiian Waters" are performed upon a Christie organ. If this record is intended for organ-lovers, they want to know what make and size. We are not told the size of the Christie, but we are told that its lift was known to stick half way up (or down)!!! (In a long paragraph).

Fortunately none of us plays the sleeve notes.

Side 2 of the record is devoted to the music of Albert Ketelby. On the little two-manual Wurlitzer of the New Gallery Cinema we hear, Sanctuary of the Heart - In a Persian Market - In a Monastery Garden - In a Chinese Temple Garden - Bells across the meadow. It is a credit to Reginald Foort how much he was able to put into those recordings from such a small organ. The Monastery Garden/Persian Market must have been an immensely popular record judging by the number of the HMV 'C' series version I have seen, and justifiably so.

When we come to the Christie of the Regal Cinema, Marble Arch, we hear that Mr. Foort had a much bigger organ at his finger tips, with a voice of wider range. From this we have the "Fuji-San" and "Hawaiian Waters" already mentioned. Recording techniques had improved a little - this being a Columbia original, while all others are H M V. I had never heard the "Hawaiian Waters" until receiving this record. It has passages unlike the 'predictable' Ketelby, especially the 'Hula Girl' sections. This may be due to the register used here.

Side one opens with his own compositions "Keep Smiling" (used as a radio signature) and "The A B C March" (which latter features a brass quartet though sleeve notes omit this). It is interesting to hear his development of "Keep Smiling" that was very abbreviated in broadcasts.

Alfredo Campoli joins the organ to play Moussorgsky's "Serenade". There are two waltzes, "The Skaters"(Waldteufel) and "Destiny" (Baynes). The latter tune is the only one admitted by sleeve note as being played on the Moller organ. "The B B C organ" is heard on "Whistler & his dog" and "Snow White" selection.

Reginald Foort's style might be described as "straight" but he injects plenty of colour by way of variety.

World Records SH 338

The great British dance bands play the music of
JIMMY KENNEDY & MICHAEL CARR

A dozen of the best British dance bands during the period 1938 to 1940 pay tribute to the "dance tunes" from the team of Kennedy and Carr, though some of the songs were from either on his own. They met when they joined the staff of Peter Maurice to write songs - which they did most tunefully. Unless one is continually reminded, one often has a surprise when receiving an LP devoted to the songs of a particular writer(s), in that one tends to forget who wrote which. On reading the titles of this set I was struck by the number of them which were hits in their day and which I remember still, plainly.

They are:- The general's fast asleep - Misty islands of the highlands - The sunset trail - Why did she fall for the leader of the band - A couple of April fools - There's a new world - Did your mother come from Ireland? - Hometown - On linger longer island - It's the rhythm in me - Cinderella stay in my arms - The handsome territorial - South of the border - The washing on the Siegfried Line - Oh ain't it grand to be in the Navy - Rosita.

A miscellany of moods and rhythms from waltz to march. Cinderella is a lingering waltz, but other than that Ronnie Munro was the leader of the band nothing is known, Rosita is played by Geraldo during the period when he featured bass clarinets against a flute (not mentioned in personnel on sleeve) and muted trumpets. Jack Hylton gives us a martial version of 'The Handsome Territorial' - one of the vocalists being a male of authoritative voice, but I think it is NOT George Baker; it is hard to say who because it has an echo (original). Henry Hall's band is quietly relaxed for "South of the Border" with Bob Mallin singing. "It's the rhythm in me" is suitable material for Nat Gonella's Georgians who treat it to a swingy but original arrangement, which goes of into a minor key in the middle. "A couple of April fools" I did not remember, but am pleased I've been introduced by Billy Cotton and Alan Breeze, quietly with much restraint. World Records SH340

EASY TO REMEMBER

Another "feature" by the British Dance Bands - this time turning the spotlight upon Rodgers and Hart. We noted above that Ella Fitzgerald did so too. Like the previous dance bands lp this is also very pleasantly melodic. Inexplicably, the sequence of the tunes is a mess and not chronologically. If a tribute is being paid in retrospect to a singer or composer, I feel that it should be strictly chronological to show progress of development, or shift of public taste or style. To do this here one has to juggle-about while playing the record..

Fortunately, bad arrangement on this lp, is immaterial, for the Rodgers and Hart songs here are timeless, but the date 1927 - 1943 along with the title on the front of the sleeve is very misleading, for their first-published work was 1920, and that of the first selection here "The Girl Friend" was 1926, even though the Savoy Orpheans did not record it until September, 1927.

The songs played are:-"The Girl Friend", selection, including Mountain Greenery and The Blue Room - I need some cooling off- With a song in my heart - Love me tonight - Blue moon - On your toes - It's got to be love - There's a small hotel - have you met Miss Jones? - My heart stood still - A tree in the park - "Ever Green", selection, including Dancing on the ceiling & In the cool of evening - Down by the river - It's easy to remember- Where or when? - This can't be love - Sing for your supper.

Some of these are less well-known today, such as "A tree in the park" or "I need some cooling off", but the rest are, to quote a show title, "ever green".

The bands include the best in the business, Jack Hylton, Carroll Gibbons, Billy Cotton, Ambrose, Ray Noble. World Records SH355.

If you are a dance band enthusiast, or like the work of the composers, both of the foregoing are "musts" for you. You'll definitely not be disappointed.

PLAYING THE HALLS

A great Music Hall programme comprising:-

Ben Albert = The day King Edward gets his crown on :W F Frame= It's a braw brecht moonlecht night : Billie Barlow = I'm not supposed to know : Harry Champion = Ginger you're barmy : Tom Leamore = I used to be poor myself : Albert Chevalier = The future Mrs. 'awkins : Marie Lloyd = Twiddly Wink, and,Piccadilly Trot : Sam Mayo = The trumpet song : Gertie Gitana = Nellie Dean, and, Silver Bell : R G Knowles = Time is money : Queenie Leighton = Love's Gramophone : George Bastow = Farmer Giles : Pat Rafferty = I met her at Mooney's : Kate Carney = If you can't do any good don't do any harm : Julie Mackay = In the good old summertime : Fred Coyne = The Animals : George Lashwood = In the Twi-twi-twilight : Dan Leno=My wife's relations.

Even though you may well be unfamiliar with some of the names on the programme, they were all "topliners" in Edwardian times, but some of the actual recordings were later - up to 1915. It is extremely difficult to single out any song as greater than the rest. I was pleased to see W F Frame included, for when he recorded in 1904, he was in fact near the end of his career, having made his first professional appearance in 1867, and was as great a star as Harry Lauder, but like many others heard on this lp record, tend to be forgotten as they made few records or did not live into the era of early radio - or into the lives of those who present radio or TV recollections.

As Tony Barker's sleeve notes conclude "This collection should restore several worthy artistes to their rightful place in the history of the halls, as well as giving us a good sampling of the better-known performers." Quite right. . . it does . . So, all music hall fans should acquire this immediately. It's excellent. World Records SH 350

(No fault of the record or the sleeve notes, but the proof-readers did not find two typographical errors. Thus we have a variance between the recording dates by titles and notes on Marie Lloyd and W F Frame.)

PERCIVAL MACKEY'S BAND 1925 - 1931

Percival Mackey's records are ocassionally encountered during junkshop expeditions. For six years he led a band under his own name, having begun as a concert pianist before turning to dance music. He was also musical director for some successful London shows, like "No no Nanette" and "Lady be good". He was also musical director for various recording companies. While remaining in musical circles, he did not lead a band under his own name after 1931.

In this collection we again encounter the results of Vivian Elis's pen in two "charleston-type" tunes, "Charleston, Charleston" and "Shake a little shoulder". "Dog on the piano" (recalling another pet in similar position!) has some tricky piano playing by Mackey, and also some adventuresome scoring for the woodwinds who acquit themselves admirably.

"Let's be sentimental", "I have no words" & "Smile darn ya, smile" are from 1930/31 and show the shift in dance band sound. The guitar gives a softer rhythm section and slap tongue style saxophone playing was "out" - so the band sounds smoother and less stoccato. (All bands underwent this change). The foxtrot itself became less jerky with less shoulder movement.

Willard Robison's "Music of a mountain stream" has melodic lines of unusual rhythmic passages, requiring the vocalist to have great breath control. My ears are not entirely convinced that it is Fred Douglas - but the recording ledger, or payments book may have proved it. When "Valentine" started I wondered what translations would be given to certain anatomical reference but here we have a completely different set of lyrics from the Maurice Chevalier book. Talking of changes "I have no words" was given new lyrics later and is better remembered as "Just give me something to remember you by".

Other tunes are:- Behind the clouds : Cross your heart : Beautiful Baby : Everything will happen for the best : Don't forget : Drifting and dreaming : Blue pipes of Pan : Syncopated City.

As I have noted, there was a difference between styles around 1930's, so you have to decide if you have a preference. If like me you find good in all eras of dance music, you are on safe ground for this was well recorded originally and well-transfered now. World Records SH 356

KING OLIVER & his Creole Jazz Band
The Okeh Sessions

How does one describe a famous building, painting, person, etc. which should be too well known anyway.

There were two early jazz bands on records whose immense status and virtuosity influenced all who came after - The Original Dixieland Jazz Band which began recording in 1917, of white musicians ..... and King Oliver's which began recording in 1923, of negro musicians - which we have here.

Both bands mostly played ensemble, with just small intervals left for soloists. As both bands came from New Orleans, their general style initiated what is now termed "New Orleans Style". The O D J B was featured on World Records SH 220 and it is very apt that King Oliver's recordings should also be available.

The collective personnel for King Oliver's group at this period was himself and Louis Armstrong, cornets: Honoré Dutrey, trombone : Johnny Dodds, clarinet: Lilian Hardin, piano: Arthur 'Bud' Scott or Johnny St Cyr, banjo: Warren 'Baby' Dodds, drums: Charlie Jackson, bass saxophone.

The tunes are Snake Rag : My sweet lovin' man : High Society Rag : Sobbin' blues : Where did you stay last night? : Dipper mouth blues : Jazzin' Babies blues : Buddy's Habits : Tears : I ain't gonna tell nobody : Room Rent Blues : Riverside Blues : Sweet baby doll : Workin' man blues : Mabel's Dream.

Nobody at all interested in jazz should be without this record. These records have been well-transferred. World Records SH 358.

THE LONDON PIANO ACCORDEON BAND
directed by George Scott- Wood

The piano accordeon was the ubiquitous instrument of the 1930's and soloists, often quite young could perform very fast and intricate pieces like a high-speed musical typist! Naturally, accordeon bands grew up, and in many cases performed in the role of dance bands.(Billy Reid who for a time led the London Piano Accordeon Band was also one of those who recorded as Primo Scala of accordeon band fame.)

I always did, and still do, like the sound of an accordeon band whether it be of the type on this record, or that made famous by Jimmy Shand. As a bonus, the tunes on this record are all tunes I remember and like from the period 1934 - 1940.

They are:- Tina : The Continental : La Cucaracha : Good bye, Hawaii : The wheel of the wagon is broken : The whistling waltz; When the sun says "Goodnight" to the mountain : It looks like rain in cherry blossom lane : Vieni,vieni : Two lovely people: All ashor : Penny serenade : The umbrella man : Mexicali Rose: Beer barrel polka : They would wind him up and he would whistle: Turn your money in your pocket : I'm nobody's baby. The vocalists are Sam Browne, George Scott-Wood, Alan Kane and Chick Henderson. This is just the record for the accordeon fan or those who like the tunes of the period well-played in a jolly yet uncomplicated way. World Records SH 359.

IOLANTHE and
TRIAL by JURY

Each generation has its D'Oyly Carte Company performing the work of Gilbert and Sullivan. During one's own lifetime the "personnel" of the Company changes, naturally. So, although the composed work, and sometimes even the actions, remain the same, the voices change. One has one's preferences. Since the Gilbert and Sullivan Operas received their premieres, there have been many great singers in the D'Oyly Carte Company, remaining there for long or short periods. Time has now elapsed so that like any other operas, there are recordings stretching back to the first records made. It is interesting to be able to listen to earlier recordings than one's own time.

Electrical recording has now been in use for 56 years (as I count the Autograph records as the real beginning of electrical recording).

World Records SHB 64 brings us 'Trial by Jury' from Sept. 1927, and 'Iolanthe' from Oct. & Dec. 1929. The informative sleeve notes are by John Freestone, who was fortunate in having seen the cast of these recordings in actual performance - except George Baker, who was never a member of the D'Oyly Carte Company, but was engaged for recordings because of his very fine diction, as well as fine voice. Baker, too, had been coached in his younger life by J. M. Gordon the stage-director who had worked with Gilbert, so was in effect an embodiment of the original tradition.

The collective cast for the two operas is Baker, Darrell Fancourt, Derek Oldham, Sydney Granville, Leslie Rands, Bertha Lewis, Nellie Briercliffe, Alice Moxon, Nellie Walker, Winifred Lawson, Beatrice Elburn, Leo Sheffield, Arthur Hosking.

Bertha Lewis, Leo Sheffield and Sydney Granville had joined the Company in 1906/7 so would also have been coached in true Gilbertian tradition like George Baker. So this set will still be full of the ring of Gilbert's authority, well recorded.

The conductors are Sir Malcolm Sargent and Harry Norris. The recordings are reissues of the H M V 'D' series. I feel that these "older" electrical sets have much to offer, not merely in authenticity, but in the "mono" days, the singers were allowed to stand near to the microphones so one hears all the words, and has not the impression given by stereo records that the stage is two miles wide - down at the other end of the street.

Thus there are many reasons to recommend you to buy this set.

The Pick of Pearl

Pearl records continue to bring us the voices of the great singers of the past, well transferred as usual. This time we have:-

The golden years of E Z I O P I N Z A	GEMM 162/3
M A T T I A B A T T I S T I N I	GEMM 166
Dame C L A R A B U T T	GEMM 168
N O R M A N A L L I N	GEMM 173

Separately in this issue we have listed all the Pearl records available at the time of typing, these under review being among the most recent.

The recordings reissued in the Ezio Pinza 2-Lp set spread from June, 1923, to March, 1930, plus three excerpts from live performances of 1936 and 1938.

Pinza became known to millions by his performances in "South Pacific" and "Fanny" but that was a small facet of his career, near its close, when he was already in his fifties. He was Italian and began his career there in smaller theatres, but ultimately at La Scala under Toscanini. In 1926 he went to the Metropolitan in New York, from whence the rest of his career was based.

Sides 1 & 2 are electrical from the late 1920's and sides 3 & 4 are from the acosutic early 1920's. The electricals are mainly largely from Verdi and Mozart. Of the latter we have some fine Don Giovanni and from Zauberflöte a very controlled 'Possenti numi'(O Isis & Osiris). The Verdi- Aïda excerpt gives us a chance to hear him working with the great Martinelli. Also by Verdi, from Don Carlos comes Dormiro sol.... which I particularly enjoy. Of the acoustical period come two from Halevy's 'La Juive' which one does not often hear performed, as well as arias from Thomas' 'Mignon' - Del suo calmai - which shows Pinza's pianissimo.

Mattia Battistini had many blessings; being born with fine voice of rich parents, he retained a strong voice to the end, his last recordings being made when he was 68. In fact he was 46 when he made his first recordings in 1902, having been born in 1856. His style is therefore of the 19th. century. He made only one trip outside Europe, in 1881, three years after his debut in Rome. Being of the aristocracy, coupled with his unquestionably fine voice, he found great favour with the Romanov's in Russia where he spent every winter season until 1914. He made only a few appearances in Britain. All his records are accompanied by Carlo Sabajno of La Scala, either as pianist accompanist or orchestra conductor.

He made 156 recordings, and as he relied on dramatic effect through his voice rather than stage actions, we are fortunate. I will not list "titles", but assure you that if you like "Golden Age" singers, you will not be disappointed. I was very impressed with this record.

Unfortunately I cannot think of Clara Butt without associating her with the snowstorm I endured while finding my way on foot through Portsmouth to buy a collection of her records many years ago, and it was worth the trouble. She was a large woman with an equally large voice. It was not without control though, and its pianissimo and coloratura also quite remarkable. Her career was largely the concert platform singing the "straight" songs of day or songs with religious tendency, such as Abide with me. Brewer's "Fairy Pipers" is in little more than a whisper, yet her very clear diction enables one to hear it clearly. Her range is wide too, from almost baritone to almost soprano.

Clara Butt was indeed "individual" in so many ways - in her voice production, breathing, etc... as is explained in the notes by Michael Scott. As he says, Clara Butt was always completely committed to whatever she sang and this is evident from her records. This record is a fine introduction to the art of Clara Butt, that is, if you have managed to live this long without 'meeting' her. I am sure that if you are cold to her initially several listens later you will find yourself liking her singing, for this record, culled from 1917 - 1922, contains none of her more eccentric moments, and is very worthy of a place on your shelves.

It is inexplicable that we have had to wait too long for an Lp reissue of recordings by Norman Allin, one of the finest bassos England has produced during the era of recording. He was a big man, with an equally large voice ranging from F down to bottom C. His work was in concert, oratorio and opera. His last appearance in the Promenade Season was in 1954 - his 40th. year at those concerts, when he was approaching 70 years of age. His last appearance in opera was in 1949. This collection is taken from the years 1923- 1929 and finds him in fine full voice. I saw him with the Carl Rosa Opera Company at some time during the World War II years or immediately afterwards and was impressed with the ease with which he sang high or low notes that sometimes trouble a bass, according to where his voice chiefly lies. His diction was clearly heard in the poor seat I happened to have -being unable to book in advance. All of this is captured on this record.

The operatic arias are from Beethoven, Mozart, Gounod, Halevy, Glinka, Wagner and the songs are set by Schubert, Loewe, Hahn, Stanford, Knight, Hatton and Petrie. A most impressive and powerful concert, yet nothing from The Messiah which he said in 1932 he had sung 270 times. I might have included a couple more lighter items..... but maybe we shall have a second Lp. His lighter side is exemplified with 'Father O'Flynn' and 'Simon the Cellarer', fully meaningfully.

Four Lps of fine singers each very individual, each important to the archive, and pleasure of the sound of the human voice. Pearl Records may be obtained from 48. High Street, Pembury, Kent TN2 4NU.

H O T A I R E

When one sorts through a pile of records in a junkshop one frequently encounters records by an artiste that one does not "know". According to finances at the time, sometimes there is a purchase to "try", or the unknown is left behind. In the latter case one remains ignorant!

Of the bands playing "hot" arrangements on this Lp I recognise only Jan Garber and George Olsen, so from my introduction, I should no doubt have remained ignorant. The other dance bands here are Seattle Harmony Kings, Phil Romano, Howard Lanin, Whitey Kaufman, Jack Crawford, Blue Steele, Jacques Renard.

Another record company has provided us with a fine array of reissues of British dance bands. Here we have the American equivalent from the period 1925 to 1927. From the names in the impressive personnels roster I recognise only Red Nichols and the two singers Billy Murray and Johnny Marvin.

But the music is of course as good as we have heard from the British counterparts. So far as jazz goes, if the name Frank Trumbauer or Ernie Caceres had been there, I imagine that these would have been issued ages ago, but if Eddie Neibaur plays as well, he is overlooked! He's there and he's as good!

Have just seen a few names I overlooked!. Nat Shilkret, trumpeter who went on to form his own band and lead a 'house-band' at Victor. There's also pianist Harry Sosnik and reedman Rosy McHargue.

I hope that I have inferred that if you are interested in the hot dance bands of the 1920's you ought to have this record.. It has been well transferred by John Wadley who loaned some of the records.

Halcyon HAL 16
(A product of VJM Records, 12 Slough Lane, London NW9)

LETTER

Dear Ernie,

F. Geoffrey Percival, in the August, 1979 issue of The Talking Machine Review wonder how other readers play 78's.

When I was a small boy my parents had a Rexonala wind-up gramophone. Later I acquired a custom built gramophone (electric) with a Garard turntable and pick-up. This would have been about 1948. It played very well and surface noise was not a problem. When Lps arrived I had a 3-speed motor with an Acos pick-up (crystal) with interchangeable heads. Fortunately I kept the garard pick-up because the Acos and the high fidelity amplifier and 12-in speaker increased the surface noise without compensating increase quality on 78's. Whe I gradiated to stereo, I still had a problem with surface noise and even though I now have an amplifier with high filter control, the result is unsatisfactory on older 78's. I tried a frequency equaliser with various controls for decreasing the volume at certain frequencies, but this was unsatisfactory because the controls operate around the selected frequencies not at or above the frequencies. It seems to me that what is needed is a control that cuts off all frequencies above certain selected frequencies. My latest acquisition does this in effect. It is a portable electric player with a turn-over head for Lps or 78's. I do not use it for Lps but it is the nearest approach to my old Garard and reproduces quite well. It goes under the name "Fidelity". The pick-up is light so record wear is minimal. It only cost me $6 at a church fate.

Sincerely,
Barry Badham Australia.

Equipment such as Mr. Badham mentions is available, or can be made up. There are such things as "low-pass" filters, etc. Another version of the "Sound Shaper" which I have does in fact enable one more choice of frequencies which can be cut or boosted. Unfortunately, very few of us have 78's which are absolutely new, so some damage has already been done with something heavy previously used upon them. Thus the surface noise may not always be at the top end of the frequency range. Also, owing to some 78's having been made of coarser material a "crackle" is picked up by the reproducing point (whatever you use)- and that is different from surface hiss. So, mostly, one can only make a compromise between what is wanted to be heard and what one wants to reject. Sometimes increasing the higher frequencies instead of cutting gives so much sound from the record that what is wanted outweighs what is not wanted!! Individual ears differ but I find that with some of the hiss reduced, I can make my ears concentrate upon the music from the record to the almost exclusion of hiss. Editor

K E E P I N G T R A C K is the title of a programme that will be broadcast by the B B C at weekends from late June dealing with recordings from cylnders to tape. Good things are planned, so consult your Radio Times.

BOOK REVIEWS

G A B R I E L F A U R É

by Jean Michel Nectoux

A "phonographie"

Monsieur Nectoux is fortunate that the Bibliothèque Nationale (National Library) of France has published his book for we have a most splendidly produced volume, with "hardback" binding, of 263 excellently printed pages.

The first section carefully describes sources and methods, principles of classification, abbreviations and a list of the makes of records and piano rolls. Yes, piano rolls - an important recording method often ignored by other authors. Thus the title of a "phonographie", used to embrace a source of sound other than a record. In this book a recording also includes a cylinder. But, so far as I can see, there are no films. I would urge future authors not to overlook film. It could well be that there are no films of Fauré music, or himself in action. I note that cassette recordings, and other tape recordings are listed. Where unique material is listed, the name of the archive in which it is deposited is given. For example, some private recordings by Lydie Demirjian (violin) of the Andante for Violin & piano Op.75, from Radio France are deposited in the "phonothèque" department of the Bibliothèque Nationale. Although this "archive" information is given it is perhaps less important for recently-issued material on long play records, for they must surely be in many other libraries, including the B B C. Also, there are other archives of which I know, but which are not mentioned. Those mentioned are either American or London, Paris & Brussels. Mercifully, the listing of record makes indicates a comprehensive coverage, there being about 130 of world-wide origin.

The main part of the book lists Fauré's works alphabetically, with various cross-references within that alphabetical order to list alternative titles, "popular" names given to works, or to note where a work is listed somewhere else as part of an anthology or collection.

Fauré's works are listed under "types", e.g. religious music, orchestral, music for piano, music for harp, etc,etc,.. Finally comes an important section listing the names of those interpreters who recorded the works.

In the listing of the works, if an "arrangement" has been made, even if in another style, it is listed. Thus under Pavane Op.50 for orchestra & choir, we find versions by jazzmen Bill Evans, Louis van Dyke Trio, etc. . . Somewhere else I saw as an "arranger" a recording by André Kostalanetz, so Monsieur Nectoux has broad-mindedly cast his net widely.

In a sentence, this is a fine study well worthy of a place in any library, public or private. It is available from:-
Service de Vente, La Bibliotheque Nationale,
75. Paris, France.

In the foreword, I was very interested to read that two companion volumes are already planned - on Francis Poulenc, and, Maurice Ravel. Additionally, it is planned to publish reprints of piano roll catalogues and catalogues of discs, cylinders, and the 'machines' upon which they were played. A fine ambition.

Grammophonplatten aus der Ragtime - Ära.

(Grammophone Records of the Ragtime Era)

written by Rainer Lotz

A pocket book showing some 89 record labels, in full colour, beautifully printed on a matt art-paper. The illustrations are on alternate pages with titles and a few notes opposite. They are of records pressed in Germany, or available in Germany up to circa 1924. Thus we see Ramograph, which went to India and Baidaphon which went to Egypt and Beruit. Of course, we see many labels familiar to Britian, such as Cinch, John Bull, Albion,etc. Many labels were extremely pretty. Of the plainer labels, the dark green colour seems to have caused the printer some trouble, as has gold lettering. The author is fortunate in having for the most part good clean originals..... for no illustration can be better than the original.

Pages 187 to 212 have text in German giving some account of the history of recording and its application to Germany and reference to the labels illustrated. I must confess I have not settled down to read it (?!?) for my pidgin-German does not make me a fluent reader, but I can get the trend. I have always said that those interested in the history of records and machines should know some German, for so much happened there. But in 1980 there are so many people in the world who speak English as their first or second language, that the publisher should have inserted an English translation.

But what ever your language, you can read the pictures and the note opposite telling you when the record was available. There are a few minor errors, but nothing too serious. But, the picture shown for "Rena Double Face Record" is N O T that at all! As it is we cannot see Pan who should be shown. I could have lent the author the correct record! As it is N O T a Rena, the date given is wrong. It is in fact subsequent to November, 1909, and not 1907 as given. Perhaps we should have been told that the "John Bull" record is actually from Beka matrices, and similar things about other records.

An extremely interesting little book in which I am sure each of us will find some labels he has never seen before.

Published by Harenberg Kommunikation, Dortmund.

We hope to have some for sale in due course. Being stupid we have lost the reference to the price! But, you could write in reserving a copy.

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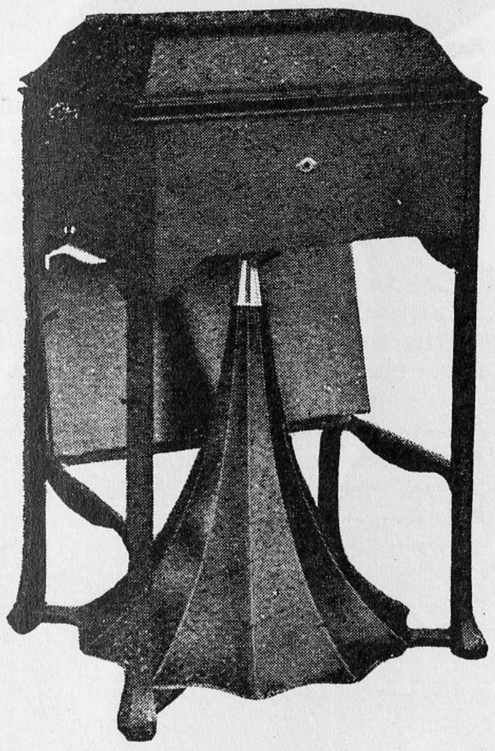
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EDISON DISC MASTERS

BY RAYMOND WILE

All recording made in New York unless otherwise stated. (continued from page 1433)

	2374			
17.Jul.13,10"	2375	S1,S2,S3	April Smiles.waltz	Brass and string orchestra
			Hold - then rejected. see 2597	
17.Jul.13,10"	2376	S1,S2,S3	Amorous Waltz	Brass Orchestra
			Hold- then rejected. see 2530	
18.Jul.13,10"	2377	S1,S2,S3	Nocturne in E b. Issued on 80107.	Hans Kronold
18.Jul.13,10"	2378	S1,S2,S3	Samson et Dalilah - Mon coeur	Hans Kronold
			Issued on 80107	
18.Jul.13,10"	2379	S1,S2,S3	Meditation - Thaïs. passed for issue.	Hans Kronold
10"	2380	S1,S2,S3	Tendresse - melody	Brass orchestra
10"	2381	S1,S2,S3	Meditation	String Orchestra
			Accepted,test on ED 162	
10"	2382	S1,S2,S3	Song of Love -rejected-	String orchestra
15.Jul.13,10"	2383	S1,S2,S3	Iolanthe - Faint heart never won fair lady.	Royal Fish,
			Passed - 80157	Vernon Archibald & Thos.Chalmers
11.Jul.13,10"	2384	S1,S2,S3	Pirates of Penzance- Stay Frederic Stay.	Marie Narelle &
			Hold. See 2819	Royal Fish
10"	2385	S1,S2,S3	My dear homeland - hold, then rejected	String Orchestra
21.Jul.13,10"	2386	S1,S2,S3	Lily of the Valley - iss on 50941	Reed orchestra
21.Jul.13,10"	2387	S1,S2,S3	Bird of Gold iss on 50977	Reed Orchestra
10"	2388	S1,S2,S3	Song of the fairies - rejected	Brass & string orch.
22.Jul.13,10"	2389	S1,S2,S3	Bonnie sweet Bessie	Marie Narelle & chor
			Issued on 50069 & Blue Amberol cyl. 4809	
10"	2390	S1,S2,	Humoresque iss on 82047	Albert Spalding
10"	2391	S1,S2	Rondo Capricioso iss on 82043	Albert Spalding
24.Jul.13,10"	2392	S1,S2,S3	The maiden's prayer iss on 80696	Reed Orchestra
24.Jul.13,10"	2393	S1,S2,S3	l'Esperance rejected	Reed Orchestra
10"	2394	S1,S2	Thaïs - Meditation iss on 82043	Albert Spalding, vln
10"	2395	S1,S2	Polonaise in A iss on 82048	Albert Spalding "
10"	2396	S1,S2	Hungarian Dance No.7 iss on 82046	Albert Spalding "
	2397		T R I A L	Miss Aippier
10"	2398	S1,S2	Souvenir de Moscou iss on 80071	Albert Spalding "
10"	2399	S1,S2	Hungarian Dance No.7 iss on 82048	Albert Spalding "
			a remake	
11.Aug.13,10"	2400	S2,S3	Officer of the day march - Hurricane two step	
			iss on 50081	Brass Orchestra
11.Aug.13,10"	2401	S2,S3	a)Belle of New York	
			b)Seconf Regt. Connecticut Mational Guard March	
			iss on 50085	Brass Orchestra
12.Aug.13,10"	2402	S1,S2	Tango Land iss on 50081	Brass Orchestra
12.Aug.13,10"	2403	S2,S3	La rumba - tango iss on 50079	Brass Orchestra
12.Aug.13,10"	2404	S2,S3	La Belle Argentina iss on 50079	Brass Orchestra
14.Aug.13,10"	2405	S1,S2	Cavatina (Raff) iss on 82047	Albert Spalding, vln
14.Aug.13,10"	2406	S1,S2	Spanish Dance No.8 iss on 82062	Albert Spalding "
14.Aug.13,10"	2407	S1,S2	Hungarian Dance No.1 iss on 82263	Albert Spalding "
14.Aug.13,10"	2408	S1,S2	Nocturne in E b iss on 82062	Albert Spalding "
14.Aug.13,10"	2409	S1,S2	Schön Rosmarin iss on 82046	Albert Spalding "
15.Aug.13,10"	2410	S1,S2	The Swan iss on 80200	Paul Gruppé cello
			Test B on ED 164	
15.Aug.13,10"	2411	S1,S2	Tarantelle iss on 80110	Paul Gruppé "
15.Aug.13,10"	2412	S1,S2	Canzonetta iss on 80735	Paul Gruppé "
18.Aug.13,10"	2413	S1,S2,S3	Chimes of Normandy(Les Cloches de Corneville):	
			With Joy iss on 50101	Marcus Kellerman
18.Aug.13,10"	2414	S1,S2,S3	Masnadieri - I warn ye rejected	Marcus Kellerman
19.Aug.13,10"	2415	S2,S3	Trail of the lonesome pine	Walter van Brunt
			iss on 50083	
19.Aug.13,10"	2416	S2,S3	Roseen Dhu rejected	Marie Narelle & Chor
20.Aug.13,10"	2417	S2,S3	Masnadieri - He is living rejected	Marie Kaiser
20.Aug.13,10"	2418	S1,S2,S3	Masnadieri - His glances show rejected	Marie Kaiser
21.Aug.13,10"	2419	S1,S2	Chant sans paroles iss on 80110	Paulo Gruppé cello
21.Aug.13,10"	2420	S1,S2	Rondo iss on 80326	Paulo Gruppé "
21.Aug.13,10"	2421	S2	Chanson triste iss on 80200	
22.Aug.13,10"	2422	S1,S2,S3	I wish that you belonged to me	Walter van Brunt,Chor.
			iss on 50094	
22.Aug.13,10"	2423	S2,S3	We have much to be thankful for	Walter van Brunt,Chor.
			iss on 50114	
25.Aug.13,10"	2424	S2,S3	Stabat Mater - Inflamatus	Marie Kaiser
			Passed, changed to hold,changed to rejected.	
25.Aug.13,10"	2425		Ever of thee I'm fondly dreaming	Elizabeth Spencer &
			Iss on 80010 and Blue Amberol cyl.2675	Thomas Chalmers
26.Aug.13,10"	2426	S1,S2,S3	May is here iss on 50120	Orchestra
26.Aug.13,10"	2427	S1,S2,S3	Spinning Song iss on 50129	Orchestra
27.Aug.13,10"	2428	S2,S3	Horse trot iss on 50095	Orchestra
27.Aug.13,10"	2429	S1,S2,S3	In Cairo iss on 50095	Orchestra
27.Aug.13,10"	2430	S1,S2,S3	Mignon - Polonaise iss on 50098	Orchestra
28.Aug.13,10"	2431	S2,S3,	Italian Street Song iss on 80125	Marie Kaiser & Chor.
28.Aug.13,10"	2432	S1,S2,S3	Maritana - In happy moments	Thomas Chalmers
			iss on 80114	
29.Aug.13,10"	2433	S2,S3	By the mountain spring -hold-	Orchestra
29.Aug.13,10"	2434	S1,S2	In the swing iss on 50117	Orchestra
2.Sep.13,10"	2435	S2,S3	Darling Nellie Grey rejected	Mixed Quartet
2.Sep.13,10"	2436	S1,S2,S3	Last night was the end of the world	Royal Fish
			rejected	
3.Sep.13,10"	2437	S1,S2,S3	Fadelle - Impromptu iss on 50119	Orchestra
3.Sep.13,10"	2438	S2,S3	Valse Arabesque iss on 50099	Orchestra
4.Sep.13,10"	2439	S2,S3	Mocking Bird iss on 50072	Charles Daab, xylo.
4.Sep.13,10"	2440	S1,S2,S3	Remeberance rejected	Orchestra
4.Sep.13,10"	2441	S1,S2,S3	In the stilly night iss on 50111	Orchestra
10"	2442	S2,S3	Gypsy Baron - Tresure Waltz rejected.	Brass & String Orch..
8.Sep.13,10"	2443	S1,S2,S3	Robin Hood - Forest song rejected.	Marie Kaiser
8.Sep.13,10"	2444	S2,S3	Row,row,row iss on 50105	Arthur Collins &
				Byron G. Harlan
9.Sep.13,10"	2445	S2,S3	We've got a parrot in our home	Collins & Harlan
			iss on 50105	
9.Sep.13,10"	2446	S1,S2,S3	Normandy - Entr'acte iss on 50130	Orchestra
10.Sep.13,10"	2447	S2,S3	Heart Bowed Down iss on 80117	Orchestra
10.Sep.13,10"	2448	S2,S3	Lover and the bird	Mixed Quartet
			issued on 30114 and Blue Amberol 4653	
11.Sep.13,10"	2449	S1,S3	Crimson Blushes	Orchestra
			issued on 50106 & Blue Amberol cyl.3996	
11.Sep.13,10"	2450	S1,S2,S3	Valse Fantastique iss on 50113	Orchestra
11.Sep.13,10"	2451	S2,S3	Vigoroso March	New York Military Band
			iss on 50108 and Blue Amberol cyl. 2611	
11.Sep.13,10"	2452	S1,S2,S3	Naila - Intermezzo	Band Band
			iss on 50115 and Blue Amberol cyl.3565	
11.Sep.13,10"	2453	S1,S2,S3	Gladiator March iss on 50286	Brass Band
15.Sep.13,10"	2454	S2,S3	My Heart to thee iss on 50109	Brass Band
15.Sep.13,10"	2455	S2,S3	Sylvia-Pizzicato iss on 50108	Brass Band
15.Sep.13,10"	2456	S2,S3	Girls of Baden iss on 50109	Brass Band
17.Sep.13,10"	2457	S1,S2,S3	Adieu iss on 50977	Brass Band
17.Sep.13,10"	2458	S2,S3	Summer night iss on 50120	Orchestra
	2459			
16.Sep.13,10"	2460	S2	Perle du Bresil - Charmant oiseau	Anna Case
			iss on 80120	
22.Sep.13,10"	2461	S2,S3	My little Persian Rose - medley	Brass Band
			iss on 50116	
22.Sep.13,10"	2462	S1,S2,S3	Black and White Rag	Brass Band
			Remade on F,G,H H issued on 50116	
23.Sep.13,10"	2463	S1	Louise - Depuis le jour	Anna Case
			Remade H issued on 80119	
23.Sep.13,10"	2464	S2,S3	Maritana - O fairy wand had the power	Marie Kaiser & Vernon
			Hold - finally rejected	Archibald
24.Sep.13,10"	2465	S1,S2,S3	Moorish Serenade iss on 50122	
24.Sep.13,10"	2466	S1,S2,S3	Tristesse iss on 50121	Brass Band
	2467			
25.Sep.13,10"	2468	S2,S3	Aisha issued on 50115	Brass Band
25.Sep.13,10"	2469	S2,S3	Hungarian Rag issued on 50123	Brass Band
25.Sep.13,10"	2470	S1,S2,S3	Tango - La Catrera issued on 50123	
26.Sep.13,10"	2471	S2,S3	Maritana - In turn what you say	Marie Kaiser and
			Test C on ED154	Vernon D.Archibald
			Issued on 80124 and Blue Amberol cyl.4818	
26.Sep.13,10"	2472	S2,S3	When it's apple blossom time in Normandy.	Vernon D. Archibald
			iss on 50114	& Chorus
30.Sep.13,10"	2473	S1,S2,S3	Little Sweetheart issued on 51022	Reed Orchestra
30.Sep.13,10"	2471	S1,S2,S3	Wedding of the fairies. iss on 50121	Reed orchestra
2.Oct.13,10"	2475		Funeral March(Beethoven)iss on 50205	Samuel Gardner
3.Oct.13,10"	2476	S1,S2,S3	Dance of the Nile Maidens. iss on 50164	Brass Band
3.Oct.13,10"	2477	S1,S2,S3	Fountain Dance iss. on 50156	Brass Band
3.Oct.13,10"	2478	S1,S2,S3	Patrol of the guardsmen iss on 50203	Brass Band
	2479			
6.Oct.13,10"	2480	S1,S2,S3	Ragtime in the air rejected	Collins and Harlan
	2481		Explanatory Talk	
	2482		Explanatory Talk	
7.Oct.13,10"	2483	S1,S2,S3	Somehwre a voice is calling	Elizabeth Spencer and
			Issued on 80125 and Blue Amberol cylinder 2453	
8.Oct.13,10"	2484	S1,S2,S3	Dance of the fireflies	Brass orchestra
			Hold. Test C on ED157	
8.Oct.13,10"	2485	S1,S2,S3	American Patrol	Brass Orchestra
			Issued on 50145 and Blue Amberol 3221	
8.Oct.13,10"	2486	S1,S2,S3	Flaming Arrow	Brass Orchestra
			Issued on 50164 and Blue Amberol 2668	
9.Oct.13,10"	2487	S1,S2,S3	Ernani - At midnight on my pillow lying	Elizabeth Spencer
			Test C on ED 167: Issued on 80820 & Blue Amberol 4992	
10.Oct.13,10"	2488	S1,S2,S3	Where the silvery Colorado wends its way	Vernon D.Archibald
			Test A on ED 168	& chorus
10.Oct.13,10"	2489	S1,S2,S3	Where the morning glories twine	Royal Fish & Chorus
			Issued on 50062	
13.Oct.13,10"	2490	S1,S2,S3	The glow worm Iss on 50155	Brass Orchestra
14.Oct.13,10"	2491	S1,S2,S3	Sweet Genevieve Iss on 80069	Vernon D.Archibald & Chor
14.Oct.13,10"	2492	S1,S2,S3	Bohemian Girl - First fond lines that love has twined	
			Rejected Marie Kaiser & Benjamin Berry	
10"	2493	S1	Explanatory Talk Iss on 83014	
15.Oct.13,10"	2494	S1,S2,S3	Annie Laurie (harp duet) Hold	Paul Smith & St.Angelo
15.Oct.13,10"	2495	S1,S2	March Solemnelle (harp duet) Hold	Paul Smith & St.Angelo
16.Oct.13,10"	2496	S1,S2,S3	Tango - que pera Iss on 50136	Brass Band
16.Oct.13,10"	2497	S1,S2,S3	Cupid's Pranks	Brass Band
			Passed - Test C on ED169 and ED 170	
16.Oct.13,10"	2498	S1,S2,S3	Affaire d'Amore - Hold. Test C on ED171	Reed Orchestra
17.Oct.13,10"	2499	S1,S2,S3	Phyllis Caprice Test C on ED 172	Orchestra
17.Oct.13,10"	2500	S1,S2,S3	Flirtation Iss on 50143	Orchestra
17.Oct.13,10"	2501	S1,S2,S3	Red Tulip	Brass Band
			Passed. Iss on 50144 and Blues Amberol cyl. 4037	
17.Oct.13,10"	2502	S1,S2,S3	Darville Dance Iss on 50196	Brass Band
17.Oct.13,10"	2503	S1,S2,S3	La Belle Creole Iss on 50196	Brass Band
21.Oct.13,10"	2504	S1,S2,S3	Maritana - Overture Rejected.Remade.	Orchestra
21.Oct.13,10"	2505	S1,S2,S3	Silver King waltz Iss on 50157	Orchestra
21.Oct.13,10"	2506	S1,S2,S3	Estudiantina waltz	Orchestra
			Issued on 50157 and Blue Amberol cyl. 2467	
22.Oct.13,10"	2507	S1,S2,S3	Too Much Mustard Iss on 50135	Brass Band
22.Oct.13,10"	2508	S1,S2,S3	Fluttering Dove Iss on 50925	Orchestra
10"	2509	S1,S2,S3	Twilight Thoughts Iss on 51039	Orchestra
10"	2510	S1,S2,S3	Lancelot - Pizzicato.Iss on 80687	Orchestra
	2511	S3	Voice Trial - Goodbye sweet day	Mrs. H. D. Rauch
	2512	S3	Voice Trial - O promis me	Mrs. H. D. Rauch
10"	2513	S1,S2,S3	Dreams of Twilight Iss on 80730	Orchestra
10"	2514	S1,S2,S3	Ange d'amour	Orchestra
			See 1325. Issued on 80745 and Blue Amberol cyl 4768	
23.Oct.13,10"	2515	S1,S2,S3	Where the river Shannon flows	Mixed Quartet
			Hold - then rejected. remade	
10"	2516	S1,S2,S3	Tannhauser March	Orchestra
			Issued on 50150 and Blue Amberol cylinder 2529	
	2517			
10"	2518	S1,S2,S3	Benediction of the Poignards	Orchestra
			Issued on 50154 and Blue Ambero cyl.2543	
10"	2519	S1,S2,S3	Rienzi - Overture	Orchestra
			Issued on 50150 and Blue Amberol Cylinder 2527	
1.Nov.13,10"	2520		Voice trial - Goodbye sweet day	Mrs. A. Stewart Holt
1.Nov.13,10"	2521		Voice trial - O rest in the Lord	Mrs. A. Stewart Holt
27.Oct.13,10"	2522	S1,S2,S3	A perfect day Iss on 80125	Mixed Quartet
27.Oct.13,10"	2523	S1,S2,S3	Lead kindly light Iss on 80127	Mixed Quartet
29.Oct.13,10"	2524	S1,S2,S3	La Gitana - waltz Iss on 80143	Brass & String Orchestra
29.Oct.13,10"	2525	S1,S2,S3	Billets doux rejected	Brass & String Orchestra
	2526		Trial - Because	O. H. Cooke
30.Oct.13,10"	2527		Ave Maria (A)	Orchestra
30.Oct.13,10"	2528		Ave Maria (B)	Orchestra
30.Oct.13,10"	2529		Ave Maria (C)	Orchestra
31.Oct.13,10"	2530	S1,S2,S3	Amoreuse Valse	Orchestra
			Rejected. Test A on ED 172	
31.Oct.13,10"	2531	S1,S2,S3	Don Juan - Overture Iss on 50162	Brass Orchstra
31.Oct.13,10"	2532	S1,S2,S3	Turkish Patrol	Brass Orchestra
			Issued on 50162 and Blue Amberol cyl. 3927	
31.Oct.13,10"	2533	S1,S2,S3	Moonlight Rag Iss on 50135	Brass Orchestra
28.Oct.13,10"	2534	S1,S2,S3	Last Night	Benjamin E. Berry
28.Oct.13,10"	2535	S1,S2,S3	Love divine,all love excelling	Marie Kaiser and
			Hold - then rejected	Royal Fish
5.Nov.13,10"	2536	S1,S2	Carnival Dance Iss on 50163	Brass Orchestra
5.Nov.13,10"	2537	S1,S2,S3	I would that my love	Marie Kaiser and
			Hold - then rejected	Elizabeth Spencer
5.Nov.13,10"	2538	S1,S2,S3	You are the rose of my heart.	Charlotte Kirwin and
			Rejected	Albert Shaw
5.Nov.13,10"	2539	S1,S2,S3	Crown Diamond - Overture Iss on 50143	Band
6.Nov.13,10"	2540	S1,S2,S3	A Night's Frolic	Sodero's Band
			Issued on 50152 and Blue Amberol Cylinder 2606	
10"	2541		Trial - Three Bears	Elizabeth Spencer
7.Nov.13,10"	2542	S1,S2,S3	Come with the gypsy bride	Marie Kaiser & Chorus
			Accepted. Test C on ED 175	
10"	2543	S1,S2,S3	Explanatory Talk on Standchen - Urlus, issued on 83016	


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